

# MAGAZINE OF ART



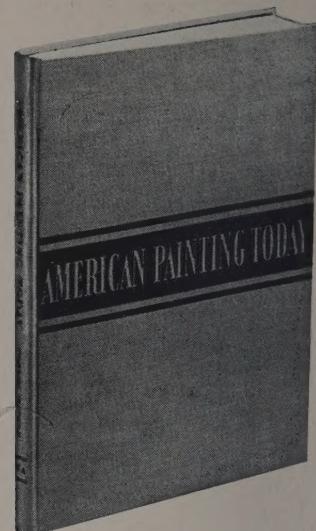
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# MAGAZINE OF ART

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VOLUME 33

NUMBER 12

## DECEMBER, 1940

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PUBLISHED BY

THE AMERICAN FEDERATION OF ARTS  
BARR BUILDING • WASHINGTON

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PREVIOUS ISSUES LISTED IN "ART INDEX" AND "THE READER'S GUIDE TO PERIODICAL LITERATURE"

# CONTRIBUTORS

THE TEXT OF Marvin Chauncey Ross's *Two Heads from St.-Denis* is a more compact version of his longer article on the same subject which appears almost simultaneously in the Walters Gallery Journal. Mr. Ross was good enough to adapt his material and to let us use the excellent before-and-after photographs which admirably illustrate the steps leading to discovery of "one of the greatest acts of vandalism in modern times," and the validity of two Gothic heads sadly misused through "restoration." Mr. Ross's account reveals the enlightened attitude of the Walters Gallery towards the objects in its collection, and the conscientious care behind their presentation to the public. In this instance dismantling of the heads disclosed greater treasure than had been anticipated. The results of such candid investigation are not always as fortunate. But the approach as reflected by this example is essential in establishing our public collections on a firm foundation of public confidence.

Mr. Ross has written for the Magazine before. In January, 1937, appeared his article on six engraved rock crystals at the Walters, and in December of the same year we published *Bronzes Ascribed to Stefano Maderna*. He is Curator in Medieval Art at the Walters Art Gallery, Baltimore.

LAST AUGUST, IN the note accompanying Henry Varnum Poor's article about his just-completed fresco at Penn State, Forbes Watson wrote: "A sagacious and good workman, Poor is a scholar in art, with strength and deep beliefs." The truth of this observation is borne out in Mr. Poor's present article. The author lives in a house he built himself at New City, Rockland County, New York. He is much respected for his work as a ceramist as well as for his painting in the usual media.

THE TRAVELS AND reflections of Julian Levi are so well recorded in his article that there is nothing we can add in a biographical note in this column.

AS WE HAVE told you before, Edward Reed, once Assistant Editor of *Theatre Arts Monthly*, is now directing the theatre records unit of the WPA Library of Congress Project. His estimate of the theatrical designs of Stewart Chaney in this issue is the third in a series on younger designers in the theatre. Last May he wrote about Albert Johnson, in October, Howard Bay. Other articles will follow.

WHEN THE NEW YORK art season began we asked Howard Devree of *The New York Times*, who has covered Manhattan exhibitions for the Magazine as well, to contribute a New York Letter in which he would discuss New York as he sees it.

Articles in the MAGAZINE OF ART represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the MAGAZINE OF ART, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—THE EDITORS.

# FORTHCOMING

DO NOT BE misled by the last word in the title *Is Contemporary Architecture Fun?* into thinking that Roland A. Wank has written anything but a serious article for our January issue. "Whatever degree of impressiveness," he writes, "may be lost by neglect of the monumental as an end in itself is more than compensated for by the new emphasis on integrated planning of entire areas. . . ." Mr. Wank, as Principal Architect of the Tennessee Valley Authority, has amply proven that to be true. Architects, those who make sculpture and paintings for buildings, and those who live, work, and play in them will find Mr. Wank's article of great importance.

ALSO IN THE January issue is Winslow Ames' article reviewing Paul Sachs' and Agnes Mongan's *Drawings in the Fogg Museum of Art*. Reproductions of drawings not very widely known or often reproduced will illustrate the article.

FOR FEBRUARY PUBLICATION we can announce an article on Goya by Daniel Catton Rich who is putting on a comprehensive exhibition of Goya's work at the Art Institute of Chicago during that month. The show opens with a symposium to be held, we understand, the week-end of February 1. Goya, who triumphed in days nearly as unsettled as our own, is a particularly significant figure in 1941. Mr. Rich we are sure will do his subject justice.

IN THE SAME issue René d'Harnoncourt and F. H. Douglas will write about the Indian art they have gathered for the Museum of Modern Art's comprehensive show. This exhibition we feel sure, on the strength of photographs and objects seen, will completely revise the public's evaluation of Indian art.

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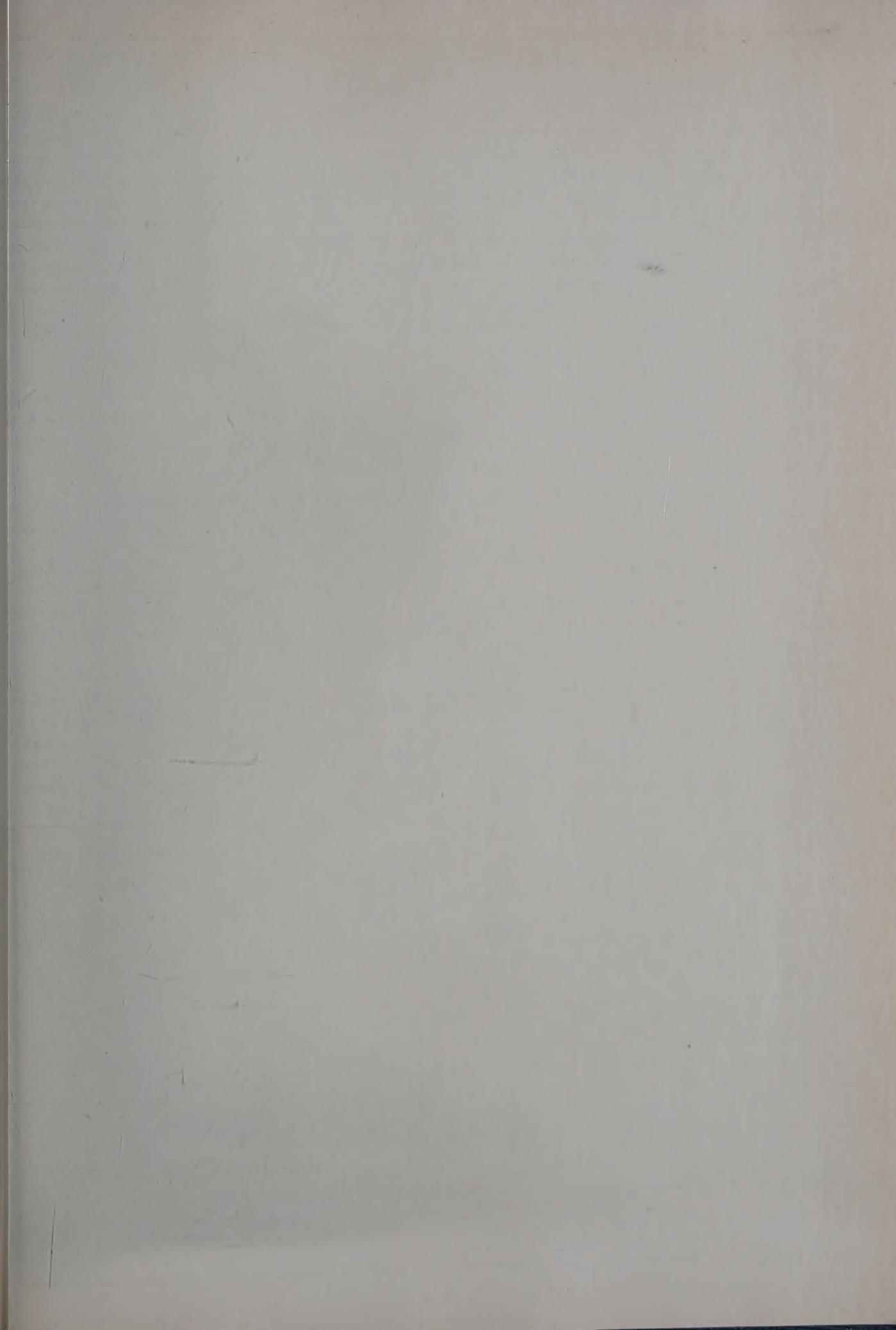
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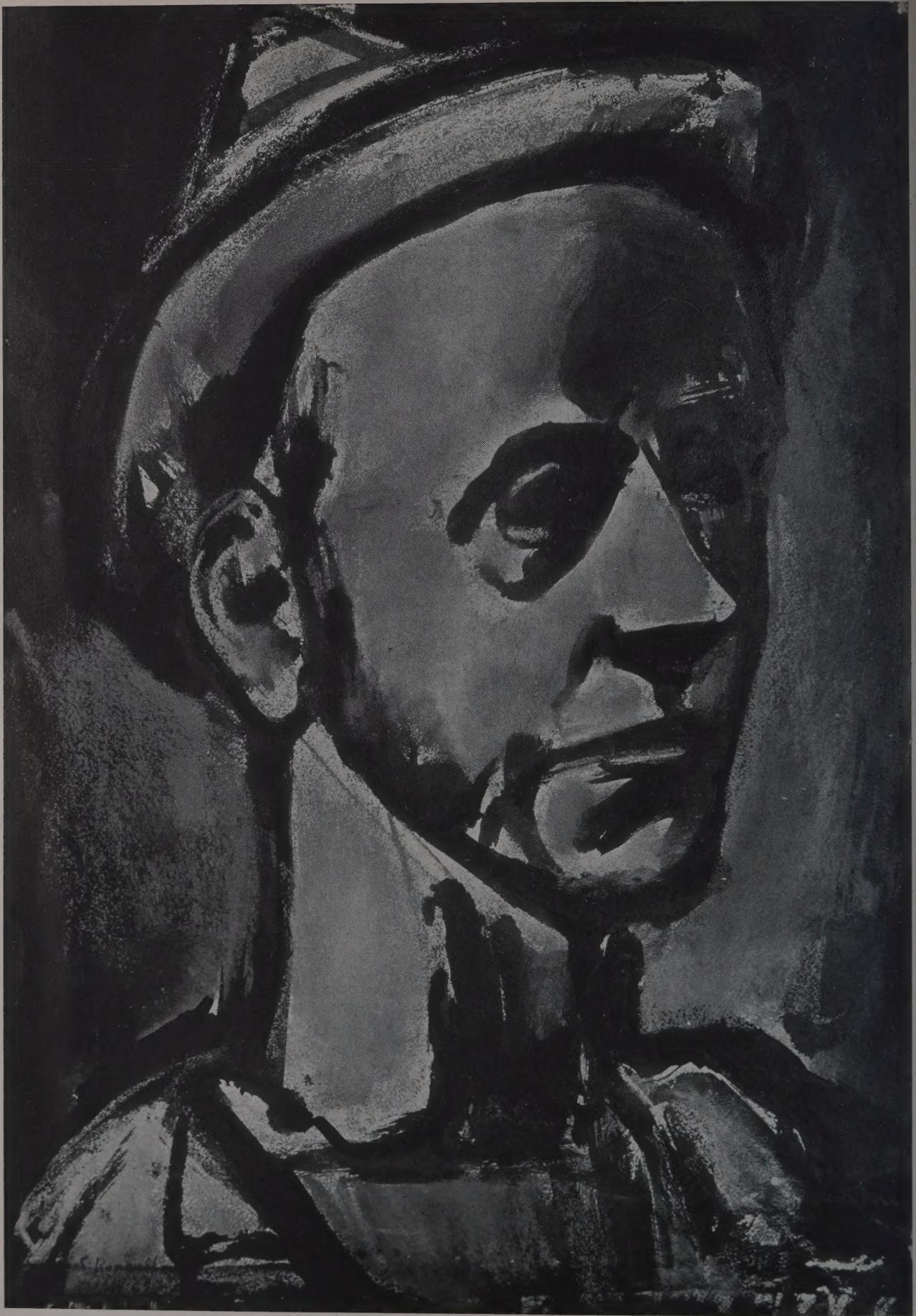
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GEORGES ROUAULT: SELF-PORTRAIT. GOUACHE.  $2\frac{1}{4}''$  x 14''. LENT BY MRS. GEORGE HELM TO ROUAULT RETROSPECTIVE EXHIBITION WHICH OPENED IN NOVEMBER AT THE BOSTON INSTITUTE OF MODERN ART, WILL BE SEEN AT THE PHILLIPS MEMORIAL GALLERY, WASHINGTON, D. C., DECEMBER 15 TO JANUARY 15, AT THE SAN FRANCISCO MUSEUM IN FEBRUARY

# UNCOMMISSIONED PORTRAITS

AT THIS PARTICULAR moment in the annals of our history, adverse criticism is superfluous unless it prepares the ground for an advance. So, in citing once more the degeneration of the commissioned portrait, and the fact that professional portrait painters who are respected by their fellow-artists can be counted on the fingers of one hand, I do so without malice, and for the sake of attempting to discover if it might not be possible to rescue the portrait from the hands of abject flatterers and place it once more in the hands of the artists.

It is not necessary to recapitulate the elements which have brought about the downfall of the portrait. The germs of its sickness have been increasing for generations. Taking Van Dyck as the archetype of the glamorous commission portrait painter, the road to the present, in spite of illustrious exceptions, has been for the professional portraitist, owing to social changes, an unavoidable descent.

It is futile for the private portrait, in paint or in stone, to affect a palatial quality at a time when palaces have to let signs on them. In other words, the grandiloquent portrait is out of harmony with the society which it attempts to serve. In this belief, when I was asked recently to select a travelling show of portraits and figure paintings for The American Federation of Arts, I turned to uncommissioned portraits, knowing too well that an exhibition of commissioned glorifications would be a frivolous event especially discordant now.

Not that the commissioned portrait is always bad or the uncommissioned always good. But our hope today lies in uncommissioned efforts and will lie there until the public undergoes a considerable reform and gives the artist half a chance. Reform also will be necessary in the artist. If his exclusive determination is to prove his complete freedom of expression he is not likely to meet the limitations implied in objectivity of the good portrait.

Goya, to be sure, could paint a queen in her palace and glorify the light while making his subject look like the dishevelled old party that she must have been, but then Goya chased the Duke of Wellington out of his studio when the duke so far forgot himself as to confuse the aims of Goya, a truthful Spanish painter, with the aims of a flattering English painter.

There have been plenty of compromised likenesses from the hands of otherwise great artists, but the true portrait is not a compromise. Yet the public has been educated to the ignoble ideal that no portrait is worth having unless it is subserviently flattering. Possibly no single influence has undermined honest portraiture more than the preposterously high priced sales of English eighteenth-century portraits. A Lawrence, combining to perfection the highest skill and low motives, was held up as an ideal for the professional portrait painter to emulate.

No wonder the artists left the field. But many of them could not resist the painting of people. For the portrait offers to the artist one of the really great fields of painting. In the international period, at the height of theorizing, it was easy enough to dismiss the portrait as unworthy of the creative artist delving in the realms of unlimited free expression. But in the very act of setting forth a likeness there are subtle problems of abstraction, elusive, difficult, and profound.

We had to return to realities before the artist could attempt the uncommissioned portrait in a spirit of realism. Today the artist looks again toward true portrait painting. The public is offered an opportunity of which now more than ever it might well take advantage. When the client realizes that the artist is not a lackey and the portrait not a symbol of a stuffed shirt he will turn to the painter of uncommissioned portraits and give him a commission free from compromise. There is no compromise inherent in the sitter's wanting a good portrait of himself.

I am not with those artists who claim everything for themselves and do not recognize the rights of the sitter. He too has his rights. The trouble lies in his misinterpretation of his rights. If he interprets them frivolously satisfaction becomes impossible. An acid reporter once remarked that after a woman married a man she spent the rest of her life trying to change him into the kind of man she never would have married. I have not noticed this idiosyncrasy but I have seen sitters try to force upon painters niggling criticisms which if carried out would result in the kind of portrait that they would not originally have ordered.

The moment in America is ripe for a recrudescence of truthful portrait painting designed for the houses and apartments in which we live and not for palaces in which dead nobles once lived. Besides securing for our people and their descendants records in the spirit of the time, modest, straight, and truthful, such commissions will help the artists to independence at a time when everything points to harder conditions for creative workers in the arts.—FORBES WATSON.



PIETER BRUEGHEL, THE ELDER: FOOL'S PARADISE. OIL ON PANEL. ALTE PINAKOTHEK, MUNICH

## ROOTS THAT GROW

BY HENRY VARNUM POOR

I DO NOT see art, in its historical aspect, as a stream which is going toward some end, any more than I see the lives of human beings in that way. It is more an ocean with advancing and receding tides. The settled manner of life, of thought, and belief that produced the great formal art of the past is gone for our time. Something of its sort will probably again return and with it some generally accepted way of working which will constitute a school or movement.

Basically, I think any movement has reached its end, is dead, when the bulk of work being done relates more to already achieved work than to some fresh and personal reaction to reality, and the return to health and new vitality is by way of the simple basic impulse, imitation of nature. When Greek imitated Greek it was at an end. When the Renaissance imitated itself it was over. When we have endless small imitations of the Modern French Masters, it seems that the real glory of that brilliant period is past.

In America today we certainly have no single and definite tradition of painting in which we can grow up and work and of which we can naturally and inevitably become a part. The art of all the world of all time is dumped at our feet as

never before. In the past generation the rewards we most esteem have gone to the iconoclasts, so every adventurous spirit feels entirely free and encouraged to be again an iconoclast. But tearing down and rebellion can honestly come only when a stifling and false thing has grown which must be destroyed before we can advance. That false god can very well be an established tradition, and it was the constantly growing and more and more limiting concept of painting as imitation of nature that the Modern French School took such pleasure in destroying. That concept is never dead, since, luckily, it is constantly reborn; but nevertheless historically speaking I think we can assume that from the love and hate and publicity accorded "Modern Art" one thing has emerged—a pretty general acceptance of the idea that a painter is not ordained to produce a colored photograph—or something almost as good. Considering that job done then, a painter today is certainly free—so free he doesn't know what to do with himself. I think we are now faced with the less spectacular problem of establishing and keeping a true line of progress for our time.

The first difficulty is that we want everything fine for ourselves, and see no reason in the modern world why everything before our eyes cannot be our proper heritage. I think it can be and is. Our art is young and particularly in youth

must accept no limitations—the years will impose them on enough and then we should not accept them with too much grace.

In this struggle of a greedy and healthy youth to absorb everything, our national traits and traditions will gradually, and only after the event, be clear.

Mistrust any selfconscious American scene.

Mistrust the talk about artists having to come out of their ivory tower and keep contact with life. It seems to me that now, in America, the more rare and infinitely more difficult thing is to keep enough detachment, and so to be able to take some reason and order out of the infinitely varied life with which even the most retiring is brought into constant and confusing contact.

In proportion as we can think clearly, feel deeply, and continue to use our eyes freshly, finding some continuity

and sustenance for the spirit in our soil and air and our people, will we produce a rich national art.

So far as I can characterize what I know of American art today, it seems that it is definitely setting out to be pictorial rather than subjective; that there is a renewed emphasis on content as more important than form. It is now in that process of gathering strength, through a great regard for reality, which may launch it into a fine high tide of American painting. But obviously we cannot shut our eyes and have the fun of starting all over again. We must, through understanding, vitalize and order for ourselves this chaotic rich mass which is our heritage. We must love and understand not only the life around us but the formal elements that control the essential nature of a work of art.

The first, most fundamental formal element is that which grows out of material. Art is material on the one hand and

GIOTTO: THE ENTOMBMENT. FRESCO IN THE ARENA CHAPEL, PADUA





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GOYA: THE MANIKIN. OIL. PRADO, MADRID

spirit or creative intention on the other, and I think the most moving work of art is that in which neither is subordinate to the other, but where you have the constant stress of spirit released *through* the material, but never, as it were, quite freed from the material.

In America, partly because we have such a skimpy peasant background and have as a nation been plunged so completely into machine production, we have not a well-developed sense

or love for materials. A primitive Greek sculpture is half beautiful stone, half spirit, each perfectly revealing the other. Marble to us is cold and remote; to the Greeks it was common and lovable. Brancusi, who loves materials, is overly conscious of them, at the expense of his human and sculptural richness. To an artist his material must be common, but loved and respected none the less for its commonness. He must always command it, never fear it.



GÉRICAULT: RACE OF THE WILD HORSES. FIRST SKETCH. OIL. WALTERS GALLERY, BALTIMORE

The material of oil paint is the most varied in its possibilities of any of the materials used by an artist, and so really harder to use with style. We are too remote, also, from oil paint. We worry too much about its permanence, and we pay too much for it. It should be common to us as it is to a house painter. Bracque arrived at very rich paint qualities and surfaces from his father's paint shop, and Picasso, with a very sound instinct, used house paints and enamels through a long period of his painting, to arrive at more positive paint surfaces and colors. This sort of experimentation we cannot discard because it has explored and greatly added to the sensuous richness of oil painting. Paint is used most effectively for us today, when it does not entirely efface itself in favor of the thing portrayed, but through its own quality helps interpret and make forceful the essential visual and tactile reality of the thing portrayed. For example, look at Géricault's sketch for *Race of the Wild Horses* and his finished painting from the sketch. The sketch for us is much more moving than the finished painting. The forms are more summarized, the whole painting more alive. It was probably not consciously kept so out of love for oil

paint, but it does use oil paint with much more style and force. A Rembrandt is most alive for us today when it is not only the thing itself in all its human tenderness and understanding but is at the same time rich oil paint. Now more than ever before, it becomes clear that art exists in this tension between material and spirit. You may call it accord but it is still tension. The illusion of space and reality is powerful, but the tactile richness of its flat surface quality you are always aware of. This tension between flat and deep is of the very essence of modern painting. All the modern masters that constitute our truest and most immediate heritage depend on this tension. It keeps the primitive force of pattern and the intellectual content of three dimensional composing. It keeps form tactile and sensuous, at the same time surrounding it with light and air. Van Gogh, Cézanne, Matisse—even the little flecks of beautiful pigment out of which a Renoir is made, may blend in the retina into an illusion of reality if that is the thing you look for. But it is most exciting when you see reality and the beautiful pigment at the same time.

In water color, perhaps the most abstract medium, you

have a sense of only a fluid stain of color through which you are conscious of the paper, but paper and stain together giving the exact quality wanted, of light and shade and color, and the whole having the effect of being breathed onto the paper—that beautiful conflict between complete evocation of an illusion, and the actuality of the inspired and delicate use of the material. It is in this realm of conflict and momentary accord that art lives.

This consideration of the part the material plays in a work of art is allied to craftsmanship, but it is much more. In a thousand ways it leads to experimentation, freshness, and life in painting. It is one of the things American painting needs.

Another of what I started to call the formal elements in painting is "composition." To define what I mean by composition, I can think of only a very general and inclusive definition: *ordered form in space*. The order is basically three-dimensional and, by necessity of the limits of the picture, space is ordered too. The possibilities of composition are so infinite that I can find no definition, no set rules or laws which can be applied to the concept without implying false limitations. To start with examples, I think Tintoretto and Rubens are supreme examples of painters who pushed the purely intellectual exercise of composing to its extreme limits. Their delight was to handle fluid moving forms in infinite variety in limitless space. What basic principles

controlled the ordering of these forms? Obviously nothing other than the order involved in solid geometry, and our concept of what constitutes order cannot be much more limited than to say it implies some sort of balance or proportion. The many analyses of compositions which find certain fixed proportions, certain rhythms, and building up of masses, all in two-dimensional terms, have a limited application, but all are like an unimportant surface embroidery. Basically it is as simple as this—compose by setting your figures upon the ground as you would place actors on a stage and let their placing be determined more by the emotional necessity of the subject, than by any idea of where they would look well. This seems almost childish in its simplicity, and is so far, at first glance, from touching all the intricacies that arise in composing, that it may seem almost a joke. But there is nothing that holds better, or is a more helpful first and constructive principle. Actually, on occasion, draw a ground plan, place the figures and groups; then from a given point of view—high or low depending upon whether you want a high or low horizon line—visualize the scene. Then you at once easily get beyond the mere arranging of things on the flat plane. You let figures move with air and space around them, and as you begin to bring order and balance out of the elements of conflict and accord that your material holds you begin to create a world to your order—a world of ordered form and space.

TURNER: A ROOM AT PETWORTH. WATER COLOR. BRITISH MUSEUM, LONDON





REMBRANDT: WOMAN WADING. OIL  
NATIONAL GALLERY, LONDON

Now as to the *kind* of order which you create. One of the simplest orderly ways of grouping figures is to place them in a circle or square, or triangle, around a central point. The Goyas, the Breughel, and the Tintoretto reproduced are all variations of this simple geometric scheme. In all of them you can imagine the characters staying put, but going through the movements necessary to the action. The two-dimensional appearance would change entirely, but the basic geometric relation which is the fundamental order on which the pictures are built, would remain the same.

All these are paintings where the figures are set in deep space—that is, the illusion of depth is as complete as the painter could make it. The fluidity, the relations of the forms to each other, are of much more importance than their exact relation to the containing space. Tintoretto had only one idea of space—to fill it with moving form. His space has depth and mystery, but not the positive and exact elegance it has in Giotto. Giotto created his world in more limited space, with more limited means, and of a more formal order. But perhaps because of this smaller and more human

compass, he also achieved the unequalled and perfect union of form and space and human content. His gestures exactly convey the emotion, his figures are placed with an inevitable fitness to the human drama and to the establishment of marvelous formal rhythms in space.

This formal structure and this tension, set up by a marvelously tactile and real form which yet never destroys the surface flatness, makes Giotto the perfect mural painter as well as an ever-vital modern influence. Cézanne has this same closely knit form and space, the same tension between flat and deep. I am convinced, too, that any fine Cézanne would make a magnificent mural painting, and I think the whole tradition in which we work is one from which very vital mural painting could grow.

To have a beautiful mural art we must aim at an ideal not be satisfied with a makeshift. Architecture is full of mixed, impure, and very binding concepts, and being more bound to the patron than is painting, is slower to free itself of these. I imagine for America, spread from coast to coast buildings free and daring, sprung out of the most imaginative



TINTORETTO: BAPTISM OF CHRIST. OIL. SCHOOL OF SAN ROCCO, VENICE

use of our modern materials, and enriched with a record of our American life, sprung out of fresh seeing, but bound through a common love of the material into a perfect unity. To have this record of American culture we must first, out of the disordered activity of our presentday life, through

selection and order, achieve a real culture. Painting and architecture will meet on the common ground of free and imaginative use of materials, of a well-understood formal tradition, both tempered and controlled by the warmth of human use and need.



Figure 1. Head of a King from St.-Denis. Photographed as purchased by Henry Walters in 1911. Experts began to doubt



Figure 2. Photographed under ultra-violet lamp in Walters Gallery, new portions of head, light in tone, are clearly seen



Figure 3. Next a new plaster coating was soaked and scrubbed off, leaving plaster additions plainly visible in ordinary daylight

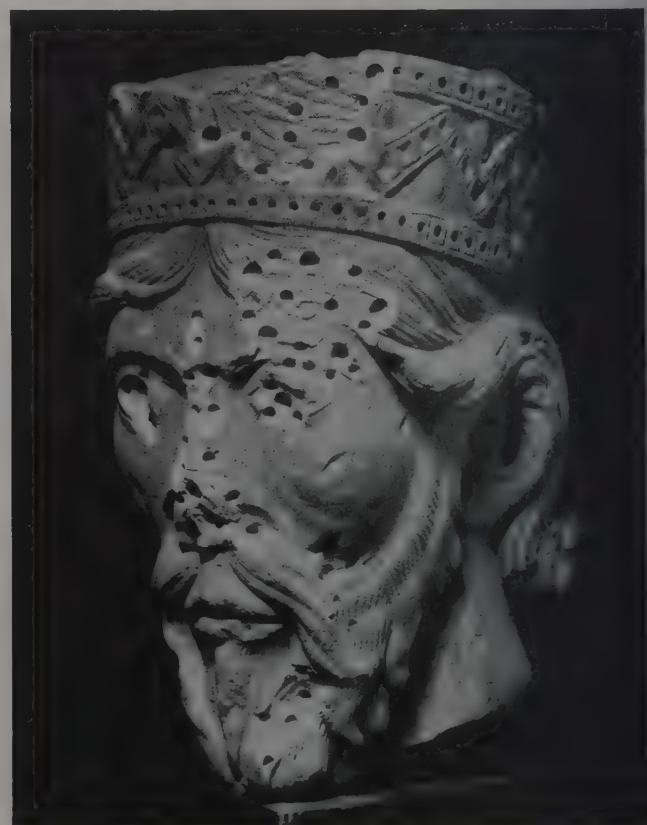


Figure 4. Removal of plaster fillings in the head showed to what unnecessary lengths of vandalism the Parisian restorers had gone

# TWO HEADS FROM ST.-DENIS

BY MARVIN CHAUNCEY ROSS

IN 1911 MR. HENRY WALTERS bought in Paris two limestone heads (Figures 1 and 10) described as kings of the thirteenth century and said to be from the "Royal Cathedral of St.-Denis".<sup>1</sup> In the course of rearranging the Gallery as a public museum in 1934, the heads were washed and it was discovered that there were considerable plaster restorations. They were put on exhibition for a time with labels stating this condition. Doubt arose in the minds of several scholars as to the authenticity of the sculptures, so obscured were they by repairs, and they were taken off exhibition until it was possible to study them further.

Recently the pieces of sculpture were again under consideration. This time they were examined under ultra-violet rays which showed more definitely the areas of restoration, as well as revealing that the sides and backs were genuine. But it was still impossible to determine whether the spurious appearance of the faces was due entirely to the new parts replacing what was missing or damaged, or whether to some extent it was due to a surface coating intended to conceal these additions. This naturally raised the question of what would remain worthy of exhibition if the removal of the restorations were undertaken. It was agreed that in their existing condition the pieces were unfit for exhibition as examples of Gothic sculpture, whereas there was at least hope of finding something of real value if the modern work could be removed. Considering this hope reasonable, the Administrator, Mr. Morgan Marshall, with the approval of the Committee on the Gallery, consented to the dismantling of the heads. The work of removing the restorations and putting the heads into condition for exhibition purposes was done in the laboratory of the Walters Art Gallery, under the direction of Mr. David Rosen, Technical Adviser.

The heads were taken to the laboratory in the condition illustrated in Figures 1 and 10, photographs made when the sculptures were first acquired. They were then placed under ultra-violet rays. The new parts were clearly visible, contrasting in color with the original portions. These new portions were then outlined and whitened with water color for photographic purposes. The reason that this procedure was followed is that it is easier to get a clear and sharp photograph by this method than directly with the ultra-violet lamp, and for study purposes the result is better<sup>2</sup> Figures 2, 11, 12).

The next step was to submerge one head in water overnight. In the morning much of the surface that had shown restorations under the ultra-violet light had softened. A good scrubbing with a brush quickly removed all this surface-covering used to conceal the joints of the plaster restorations. This coating appeared to be made from or mixed with round-up stone very like the stone from which the head was carved, having the same color in ordinary light and a similar texture. This scrubbing left the head as shown in Figure 3,

with the actual plaster additions clearly revealed. Then the same process was followed with the second sculpture.

The removal of this thin surface camouflage had an astonishing effect. The two heads that had seemed to be of dubious antiquity now appeared perfectly genuine. It was obvious that the plaster restorations should be taken off too. The first sections of plaster that were removed revealed more of the fine quality of the head, but showed a most cruel condition. The Parisian restorers had taken two early Gothic sculptured heads whose faces had been broken like many others on European churches, and had chipped away all the damaged surface to a depth of a quarter-inch or more, leaving a sharply cut outline. These cavities they then drilled full of holes by which to anchor their plaster additions, both processes totally unnecessary (Figures 4, 5, 13, and 14). For instance, in one eye were drilled five holes to fasten only a small plaster addition (Figure 5). The heads when completely dismantled showed the result of one of the greatest acts of vandalism on the part of any restorer in modern times.

As is apparent in the photographs, the two sculptures with the plaster removed were not suitable for exhibition as they stood. On the other hand, I knew from experience that any attempt to replace old parts with new ones on a medieval sculpture could only meet with failure. Museums the world over are filled with pitiful examples of such attempts. Mr. Rosen solved the problem perfectly, it seems to me, by filling the cavities roughly with plaster tinted nearly the color of the stone to a height sufficient to conceal the sharp lines cut by the Parisian restorer, but without attempting to define forms (Figures 6, 8, 15, and 17). Somewhat the same method has been followed in the restoration of Italian primitives by painting in missing areas with neutral colors.<sup>3</sup>

The result in the case of the limestone heads seems to me to be a happy one. The sculptures stand on their own merit, damaged, but with the monumental beauty which is characteristic of the finest pieces of early Gothic sculpture. The harsh effects of the old restoration have been successfully obliterated and there are no modern replacements to offend the eye. Looked at from certain angles, the heads still present the impression they gave before they were damaged.

In a church at Mantes<sup>4</sup> is a similar head that can be ascribed to a sculptor from the same workshop as the two heads in the Walters Gallery (Figure 9). This head is damaged but untouched by a restorer. Probably the restored heads were originally in no worse condition than this one, and if they had been left as they were found there would have been no necessity for the elaborate process of removing the restorations and more of the original surface would have been left for us.

THE DIFFICULTY OF tracing medieval sculptures now in museums back to the buildings they originally adorned is

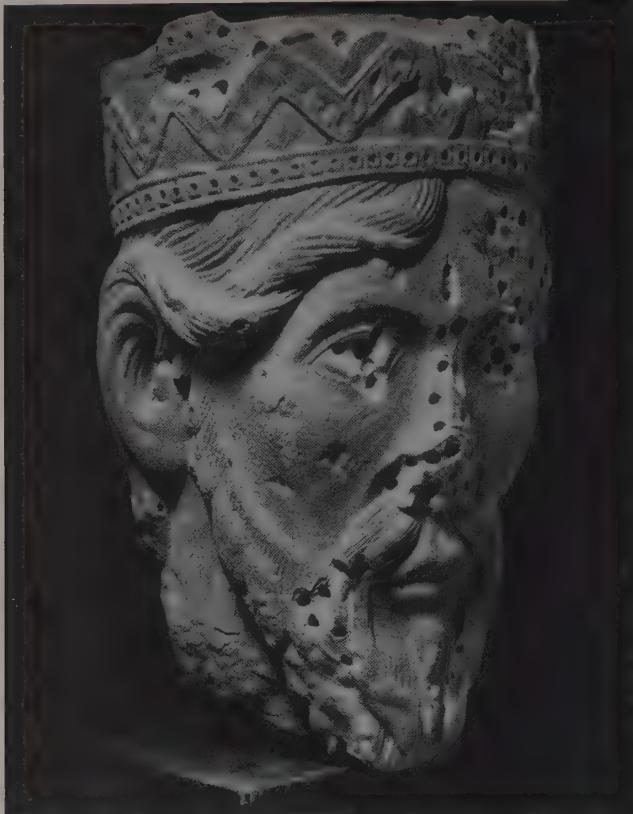


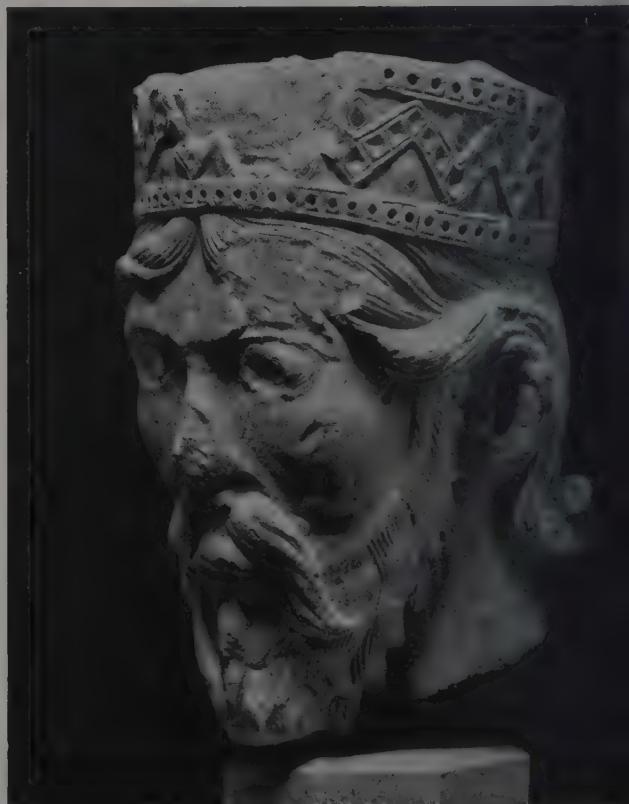
Figure 5. Another view of the first head. Parisian restorers had not only cut away much original stone but drilled unneeded holes



Figure 6. As now exhibited. The cavities are filled with plaster to a height sufficient to conceal the sharp lines cut by restore



Figures 7 and 8. Two other views of the head as now exhibited at Walters Gallery. The new plaster is tinted nearly, but not exactly the color of the limestone. No attempt is made to define the forms. "The sculptures stand on their own merit, damaged, but with the monumental beauty which is characteristic of the finest pieces of early Gothic sculpture." This solution was devised by David Rose



often for various reasons impossible. However, in this instance it was decided to investigate the dealer's information. The Cathedral of St.-Denis could only refer to the old abbey by that name, the burial place of the kings of France. Through drawings made for Montfaucon early in the eighteenth century it was possible to identify the heads as coming from the lost standing figures on the west portal of the Abbey of St.-Denis.<sup>5</sup> This identification I have traced in greater detail in *The Journal of the Walters Art Gallery* (1940), from which article the present one is abbreviated.

The new Gothic spirit in sculpture that is seen at Chartres, the Cathedral of Paris, and the other great Gothic monuments of France received its first expression, as is well



Figure 9. Unrestored Head of a Man in a church at Mantes. Ascribed to sculptor from the same workshop as the Walters Heads

known, at St.-Denis. Suger, adviser to Louis VI and Louis VII successively, and Regent of France, was elected Abbot in 1126. He had traveled much, having been at least twice to Italy, and was greatly interested in art, judging from his letters. He conceived the idea of rebuilding the ancient Abbey-church of St.-Denis.

In carrying out his plans for St.-Denis, Suger borrowed ideas from many places, and called artists not only from different parts of France, but also from abroad. Enameling came from Lotharingia, mosaic-workers from Italy. Sculptors came from Burgundy and Aquitaine.<sup>6</sup> These artists of many crafts and many traditions were united under the direction



ABOVE: Figure 10. Second Head of a King from St.-Denis in the Walters Gallery. Photographed on arrival. In this case too, doubts arose. BELOW: Figure 11. Photographed under ultra-violet rays in the Walters Gallery laboratory under David Rosen's direction, additions of the Parisian restorer become obvious





Figure 12. The second Walters head photographed under ultra-violet rays from another angle showing Parisian restorations



Figure 13. After removal of the plaster additions this second head also reveals much unnecessary cutting away of original limestone.

of Suger to produce a magnificent building, rich in sculptural and other decoration, that has been called the first expression of Gothic art in France, and that in fact was the first great building embodying the style that was to develop in France during the succeeding centuries.

St.-Denis, built in a region where there had been no great Romanesque building, stands as the transitional monument from the Romanesque to the Gothic. Signal personages often shape and bring about such events. Suger was no doubt one of these. He was an organizer. The technical skill belonged to the artists, many of the ideas were doubtless brought to St.-Denis by them, but Suger was the master who gathered together metal-workers, sculptors, stained-glass makers and architects, and fused all their productiveness into a whole, the greatest church conceived in the Ile-de-France up to that time, and one that altered the subsequent history of French architecture and sculpture.

Suger probably began planning the rebuilding of his Abbey-church as soon as he was elected Abbot. The work began in 1132. The west portal itself is thought to have been begun about 1135 and finished by June 9, 1140, when there was a dedication. Although Suger does not describe in detail the sculpture of the west portal as he does the bronze doors<sup>7</sup> and the interior fittings, we know from an inscription that he caused to be carved on the doorway that the *Last Judgment* was already in place at the time of the dedication.<sup>8</sup> We know also that the mosaic above the left doorway, put there by Suger, was still in place in 1771;<sup>9</sup> therefore we may assume that there had been no

essential alterations after Suger's time. And so the statues from which Montfaucon ordered his sketches made about 1725 were without question those put up under Suger's direction before June 9, 1140.

This west portal in particular is considered to have been one of the most significant sculptured monuments in France. It was here in the central tympanum that the *Last Judgment* scene, already sculptured at Beaulieu and elsewhere, received its definitive Gothic form. The great column-figures, twenty in all, on either side of the three doorways were an innovation, although there were forerunners in Aquitaine and northern Italy.<sup>10</sup> But it was at St.-Denis that for the first time they were used in the way that became characteristic. The subsequent versions of these figures at Chartres and elsewhere are among our most familiar Gothic sculptures. Important as these sculptures were and as much as has been written about them, until now we have been unable to judge them except from the beautiful drawings in the Bibliothèque Nationale and the rather poor engravings in Montfaucon's book. When this was published in 1729 there were already injuries to the great column figures, and they were further damaged in 1771 and still more so during the French Revolution.

Archeologists are agreed that, devastating as was the damage to the great Abbey-church during the violence of the Revolution, almost equal injury was done to the sculpture by the series of well-meaning architects who undertook the restoration of the edifice. After most of the sculptured fragments had been carted away to Paris and back, and

(Continued on page 706)

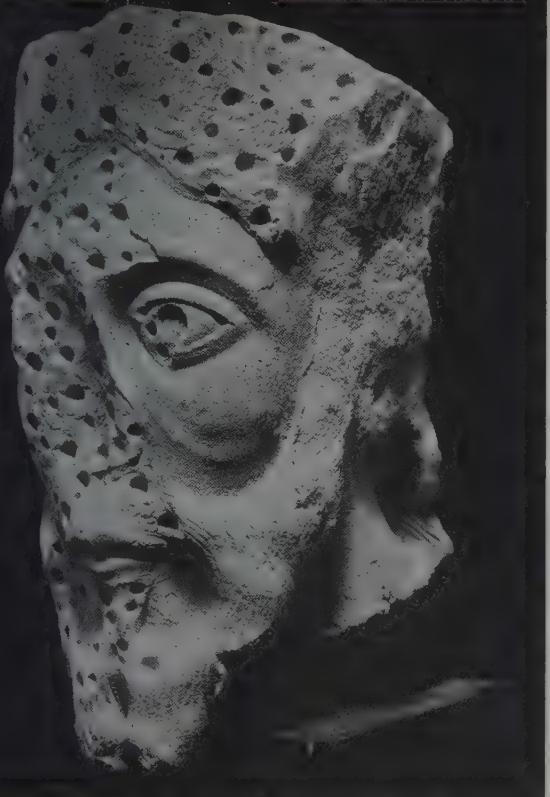


Figure 14. As in Figure 13, unprincipled drilling of many large holes to anchor the plaster "renovation" is here plainly exposed

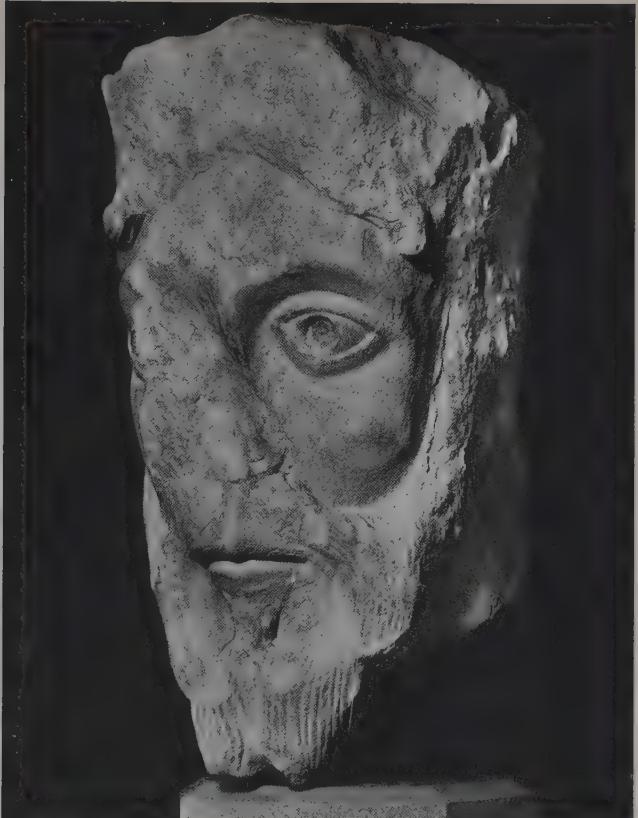


Figure 15. The method of preparing the damaged head for exhibition at the Walters Gallery makes the most of what remains



Figure 16. This view of the second head shows the maximum amount of undamaged sculpture, shows original quality

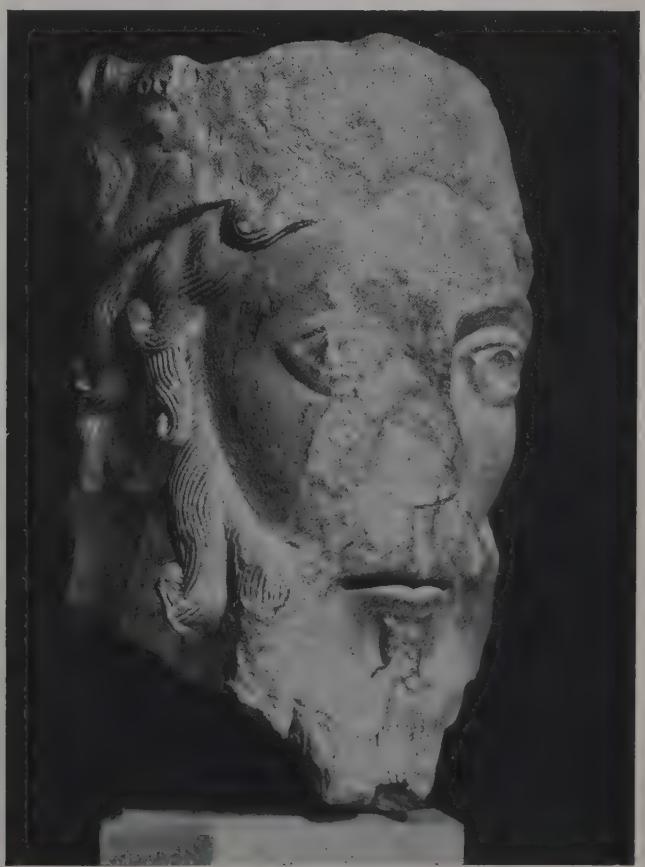


Figure 17. As now on view the second head's worst damage is covered with unobtrusive plaster. Compare caption to Figures 7 and 8



JULIAN LEVI: HARLEM RIVER SIESTA. OIL, 1938. 12 X 16 INCHES. COLLECTION OTTO SOGLOW

# BEFORE PARIS AND AFTER

BY JULIAN LEVI

BEHIND A FAÇADE of monstrous ugliness and well concealed beneath the floor of one of the world's most unimpressive museum collections lies the school of the Pennsylvania Academy of the Fine Arts. It was here, at the age of seventeen, that I first became aware that art is pursued almost exclusively in unlovely surroundings. It was here too that I first became suspicious of "beauty."

I was slightly younger than the other students and the conflict between the "academic" and the "modern" which at that time divided the Academy into two hostile camps, utterly mystified me. My choice, for it was necessary to make an orientation, was on the side of the "moderns." This choice was largely determined by my finding the partisans of the "modern" more sympathetic as human beings. Conviction came years later but I found that my intuition had been correct. On the one hand was sterility and stubborn adherence to outmoded forms and a turning away from life, whereas on the other, I found a vigorous and progressive attitude toward life and paradoxically, a truer feeling for tradition. The rebellious camp was led by instructors such as Henry McCarter and Arthur Carles, through whom the students became acquainted with the work of the French Impressionists and their followers.

I was ignorant of the immediate background of this conflict. I was still playing marbles at the time of the Armory Show in 1913 when the issue, as far as the United States was concerned, was first joined. Nevertheless, the battle was still raging four years later and the light it shed had moved to other fields and had divided people into groups which were hopelessly at odds.

The logic of this kind of education naturally made Europe the next stop. This was accomplished by my being awarded a Cresson Traveling Scholarship, of which the Pennsylvania Academy gives a generous number. I sailed for Italy in the summer of 1920. My two months there were spent getting acquainted with the old masters. This experience was overwhelming. Although I had long been familiar in Philadelphia with the work of Matisse (Arthur Carles, my instructor, was one of his students), I had to discover for myself in Florence the work of a fellow by the name of Masaccio. It is strange to realize how poorly I was prepared to see the grandeur of the old masters with whose very names, after four years of studying art, I was unfamiliar. After my visit in Italy during that fateful summer of 1920—the summer when post-war Italy was visibly disintegrating and the *bravos* were preparing their march on Rome—I left for Paris.

Paris, for half a century, was the ultimate goal of all good American aspirants. In the 1920's the migration of American artists to Paris reached its peak. It was (a sad past tense) a city of great beauty and hospitality, repository of ten centuries of European culture and, above all, the playground of all the fugitives from the Eighteenth Amendment and the

repressive philistinism of the Harding era. At that time in the United States the philistine spirit was dominant, the success magazines set the pace and H. L. Mencken and Sinclair Lewis were the Jeremiahs who aroused our sense of shame.

The artist, feeling rejected and abandoned by such a civilization, took the first boat to Europe. Paris was warm and human. Art was accorded a respect which it failed to receive in America and the American artist found this atmosphere entirely to his liking. I am not competent to say whether or not this expatriation was a mistake. Perhaps we should have stayed in America. But at the time the resistance our country offered to the creative spirit seemed overwhelming. The compulsion to escape, consequently, was absolute.

In Paris we grew mustaches and beards defiantly and became connoisseurs of foods and vintages. However, we frequently sneaked off to a small American restaurant on the Carrefour de l'Odeon known as the Little Brown Jug. We were more interested in the 1920 White Sox scandal than we were in the fall of a French cabinet. We built little American colonies where we contrived to live an American life. Ironically, this kind of life could not be led at that time in the United States.

An interesting footnote to that period might be written, surveying the economic underpinnings that made this mass migration of American artists possible. Who subsidized the adventure? As for myself, I started out on a fellowship and later received a subsidy in connection with an American expatriate publication called *Gargoyle*. For the rest, I received remittances from my family, who could ill afford it, but my family was as convinced as I that a proper education could be acquired no other way.

I don't wish to underrate the more positive aspects of our expatriation. We participated in French life to the extent of learning the language rather fluently. We frequented the Louvre and the galleries. We were vastly stimulated by the contagious exuberance and the experimental attitude of contemporary French painting. I exhibited in the Salon d'Automne of 1921 and 1922. Being accepted was unreservedly thrilling. I struck up café acquaintances with many of the good French artists and they were hospitable and helpful. Pascin, whom I always thought of as French, was a true friend and guided me into a profound appreciation of draftsmanship. He insisted on my sketching indiscriminately wherever I happened to be. We spent long evenings together, going from one place to another, some disreputable, but always at least partially engaged with a sketch book. Seeing the work of Picasso, Léger and the abstractionists led to experimentation in that direction, which to me served as invaluable discipline in the architecture of painting.

After more than four years in France I returned to Philadelphia—a complete alien. Artists, it seems, are traditionally



aliens in Philadelphia but "modern" artists at that period were scandalous pariahs and much of our energy was devoted to justifying our existence. We were accused of everything from insanity to degeneracy for stating, for instance, that Cézanne was a great and sincere artist. We were a fair large group and in 1924 an exhibition was arranged in an office building (nothing better being available) to show for the first time the work of modern Philadelphia artists. This group was called, for reasons unknown, the "31." Among those who exhibited were, George Biddle, Hugh Breckinridge, Arthur Carles, Charles Demuth, Earl Horter, Henry McCarter, Franklin Watkins and myself. We were ridiculed by the press and the local art hierarchy, but we acquired a surprisingly large number of friends who defended us and bought a few of our pictures.

However, this was a period of protracted discouragement mitigated only by the friendship of people like the late Earl Horter, an ardent collector of Picasso and a stimulating companion; Franklin Watkins, a fellow sufferer whose experiments with form were particularly obnoxious to the Philadelphia public and critics; Raphael Sabatini, a talented painter and sculptor who studied with Léger and therefore outraged the public with machine-age abstractions; and Wallace Kelly who was considered a madman because he did sculpture which was based more on geometry than on human anatomy.

JULIAN LEVI: MARGARET BONI PLAYS THE RECORDER. OIL, 1940. 15 X 21 INCHES. LENT BY THE ARTIST TO THE WHITNEY ANNUAL



JULIAN LEVI: BEACHED. OIL, 1940. 36 X 30 INCHES  
COURTESY DOWNTOWN GALLERY



ULIAN LEVI: FISHERMAN'S  
AMILY. OIL, 1939. 12 X 16 IN.  
COLLECTION METROPOLITAN  
MUSEUM OF ART, NEW YORK

The one really bright spot in this period was the privilege of being able to visit occasionally the superb collection of Dr. Albert Barnes. It was not open to the public. The Cézannes, Seurats, Renoirs, Picassos, etc., had endured too much ridicule and too many insults and in consequence, Dr. Barnes had reached the conclusion that allowing the public, without adequate educational preparation, to visit his museum served no useful purpose. Being able to see these pictures occasionally, however, was the most rewarding adventure in Philadelphia and gave us the cozy feeling now and then of identifying ourselves with something of great permanent value and thus the hostility of our environment momentarily melted away.

In 1932, as many Philadelphia artists have done before me, I moved to New York. It is a curious phenomenon that

although Philadelphia has been a voluminous reservoir of talent, few of its artists have remained there. Of those who remained, one can reflect sadly on the neglected Eakins consumed by bitterness and poverty. I make no attempt to explain why this situation should exist. It is baffling in the light of the excellent museums and collections in Philadelphia and the high cultural level of many of its citizens. Perhaps Philadelphia's tastes in art and the institutions which give them authority have been too long established in molds which exclude a living, unruly art expression. Perhaps it is too much a merchant city like the Dutch cities of the seventeenth century, whose good burghers found Rembrandt too disconcerting to live with. Even among the enlightened and sympathetic section of the art public of Philadelphia there existed an unwholesome and snobbish interest in French art

Julian E. Levi



JULIAN LEVI: MISS BARNET  
CAT CITY. OIL, 1939. 8 X  
INCHES. COLLECTION MR  
BIBIANO OSORIO-TAFALL

which I am afraid I played my part in cultivating. This, I believe, broke down to a certain extent the self confidence of its native artists.

Returning to New York was an exhilarating experience, which released valuable energies. True, I was born there, but I hadn't lived there since the age of six. I knew a few artists in New York, all from Philadelphia, by the way: Francis Criss, Fred Knight, and Saul Schary. Through them I learned that there existed in New York a certain solidarity and cooperation among the artists which was reflected in their forming themselves into guilds and societies. Artists are often asked why, since art is a highly individual pursuit, they join such organizations. The answer obviously is that, like doctors, lawyers, and manufacturers, they have many common professional problems which can be solved only by concerted effort. In addition this collaboration brings about a valuable interchange of ideas, offers younger artists a chance to exhibit with their more established colleagues,

and generally enhances an artist's self-respect by giving him the feeling that he is part of a socially useful organization.

I was elected a member of An American Group, Inc., in 1933. Incidentally "American Group" was the subject of an article by Ernest Brace in the May 1938 issue of this magazine. I have found it tremendously stimulating to work with my fellow artists and I believe that we have functioned usefully in bringing about a dignified participation of the artist in the life of our times, a participation which brought about the final farewell to Bohemia. Artists, who certainly practice a responsible craft, were betrayed into Bohemianism in the first place by a society which had no use for the products but which was entertained by their antics.

The depression made life for the artist even more precarious than it had ever been before and I am everlasting grateful to the Federal Art Project which gave me employment from 1936 to 1938. Without that assistance, I dare say I should have survived physically but the government

realized that physical survival was not enough. It recognized the value of retaining and developing the skills of its artists and to this end created the Federal Art Project. I feel that the sense of security thus afforded me caused my work to develop more substantially than at any time before.

I FIND IT rather difficult to write about my own painting. Briefly, I am seeking an integration between what I feel and what I have learned by objective criteria; an integration between the tired experienced eye and the childlike simple perception; but above all I hope to resolve the polarity which exists between an essentially emotional view of nature and a classical, austere sense of design. "*In truth, I have painted by opening my eyes day and night on the perceptible world, and also by closing them from time to time that I might better see the vision blossom and submit itself to orderly arrangement.*" This quotation from an article by Georges Rouault, which appeared in *Verve*, is to me rich in meaning and summarizes, with Gallic brevity, precisely what I have been driving at.

It seems to me that almost every artist finds some subdivision of nature or experience more congenial to his temperament than any other. To me it has been the sea—or rather those regions adjacent to the sea—beaches, dunes, swampy coasts. I haven't the space to go into the roots of



*Below: JULIAN LEVI: THANKSGIVING DAY. OIL, 1938. 21 X 15*

*INCHES. COLLECTION MR. S. N. BARBEE. Above: JULIAN LEVI: FRUIT. OIL, 1929. 12 X 15 INCHES. COLLECTION THE LATE GASTON LACHAISE*



this particular nostalgia but it has been part of my life since early childhood.

As a secondary interest, I cherish the human physiognomy, the painting of people who, for diverse reasons, I find arresting. I seldom find my models among people of superlative beauty or symmetry. I am often fascinated by "brats" of eight or nine with stringy hair and querulous expressions. My wife who is the most willing of sitters, submits to the assaults I make on her beauty, with incredible stoicism. Certainly, portrait painting is one of the great fields of plastic expression. However, in recent times it has become in my opinion the art "tonsorial." It is practiced mostly by people who are known for very adequate reasons as "fashionable portrait painters."

It seems to me that a great school of portrait painting can flourish only in a period where there is harmony and integration in the social fabric, in periods when the artists can accept, as authentic individuals, the personalities who at the same time can afford to commission them. Today most of the white-shirted façades are definitely unimpressive to artists and consequently their paintings are nothing but decorative compensations for a lack of interest. It is not healthy for artists to be sycophants, to glorify wealthy ciphers.

Since most great portraits have a tendency to caricature,

it is doubtful whether most modern industrial tycoons Mrs. I. T. could comfortably survive the artist's scrutiny and evaluation. Temperamentally the "professional" portrait painter can be likened to a barber whose historical decline closely parallels. We must remember that once upon a time the barber was respected as a surgeon and that his diminished prestige since that golden age has been accompanied not only by the invention of the safety razor but also by the camera. Perhaps this is a gloomy view of a situation which will ultimately change for the better, but in the meantime I should like to see the portrait rescued from the bad company it is now keeping.

In painting the sea-coast, I have tried to acquire as much objective knowledge of the subject as I possibly could. I know the people of those regions and I have become reasonably familiar with their activities. I have studied the fishing gear, their boats and assorted paraphernalia. I have learned how to sail (very badly, I regret to say) and the techniques of professional fishing. I don't lay great stress on the necessity of this kind of documentation but it does give me the feeling of being more closely related to what I have chosen to paint.

There is another aspect of an artist's choice of his subject matter which I think could be profitably explored. It is that I believe he is affectively related to certain forms and

JULIAN LEVI: STILL LIFE. OIL, 1939. 40 X 27 INCHES



COURTESY DOWNTOWN GALL



COURTESY DOWNTOWN GALLERY

JULIAN LEVI: THE CHEF. OIL, 1935. 17 X 23 INCHES. INCLUDED IN THE AMERICAN FEDERATION OF ARTS' TRAVELING EXHIBITION OF UNCOMMISSIONED PORTRAITS AND FIGURE PAINTINGS, RECENTLY SELECTED BY FORBES WATSON

designs. I believe his choice is channeled by the compulsion to find an objective vehicle for inward plastic images. I certainly do not know why, but I am stirred by certain geometrical relationships, certain rectangular forms and arabesques out of which grow particular harmonies and rhythms. In deciding what subject I shall paint I am irresistibly drawn to objects which contain the skeleton of this type of plastic structure. Whether I am spending the summer on Barnegat Bay or on Cape Cod or merely sketching along the Harlem River, I somehow contrive to find the exact set of lines and contours which this inner appetite demands.

I try to remember that painting at its best is a form of communication, that it is constantly reaching out to find response from an ideal and sympathetic audience. This I know is not accomplished by pictorial rhetoric nor by the manipulation of seductive paint surfaces. Nor is a good picture concocted out of theatrical props, beautiful subjects, or memories

of other paintings. All these might astound but they will never communicate the emotional content or exaltation of life, which I believe an artist, by definition, has to accept as his task.

Sometimes when I feel particularly melancholy about the artist's chance for economic survival, I envy the men from Budworth's who pick up and deliver my canvases to exhibitions. They play an honored and important part in the art world, getting plenty of fresh air and exercise and above all earning a decent living from it. In this mood I think of the endless chain of profitable transactions I set off by producing a picture, the paint and canvas, the framing, the trucking, the insurance, the museum employees, etc. Obviously the artist receives his reward elsewhere and when this momentary access of cynicism is dissipated I will readily admit that I feel deeply gratified by the privilege of being able to paint—what I want to and when I want to—and I ask only that I may continue to struggle along on the same basis.

*Two of Stewart Chaney's designs for sets for Sheridan's *The Rivals* as produced at the Old Vic, London, in 1938. To the left is Mrs. Malaprop's lodgings; Below are the quarters of Captain Absolute.*



## AMERICAN THEATRE DESIGNERS

### III: STEWART CHANEY

BY EDWARD REED

STEWART CHANEY SEEKS finally to be having some fun in the theatre. He has just done the settings and costumes for the production of *Twelfth Night*, which the Theatre Guild and Gilbert Miller are producing with Helen Hayes and Maurice Evans as stars. And he calls it "the most interesting assignment that's come my way, more exhilarating than any others." Is this cause for wonder? Typed as soon as he entered the theatre—in 1935, with designs for *The Old Maid*—Chaney has been doing realistic period

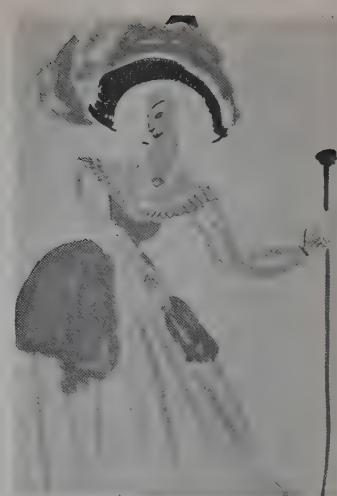
pieces almost exclusively ever since. Woe to the Broadway worker who is labelled early in his career, for the mark is not easily eradicated. Type-casting is prevalent in other fields than acting, and Chaney has not been fortunate in avoiding the system.

The system is helpful to the one whose ability is limited to one kind of endeavor, because given an initial hit—in a role, or a dance, or with a group of settings—he is not often revealed as a freak under the type-casting method. Called upon ever after to repeat his specialty, he does not miss, nor does the public, the versatility and adaptability that characterize the mature artist. Season after season this perennial ingenue or designer of realistic sets or what-have-you appears

before audiences with the same old thing. When the inevitable public boredom sets in the pseudo-artist drops into obscurity, but for his time in the sun type-casting has been good to him, and it is no concern of his, or of the propagators of the system, that it may at the same time be ruining the able artist who has more than one string to his bow. It has almost spoiled Chaney, and undoubtedly would have if he had not the faith in his own talents to carry on a continual rebellion against it. *Twelfth Night* is a product of that rebellion.

Back in 1935 when Chaney came to Broadway he captured the limelight at once, but he had had good apprenticeship before then. Born in Kansas City, Missouri, he had studied at the Yale Drama School, spent two seasons with the Utica Little Theatre, designed for the American Opera Company and for the Ann Arbor Drama Festival. He had summered with the theatre in Suffern, whose building he designed, and with the County Playhouse in Westport. He had even, early in his beginnings, been a window designer for Lord and Taylor.

When Harry Moses brought *The Old Maid* to New York, Chaney made as provocative an entrance as the most exhibitionist actor could have asked. This Zoë Akins' adaptation of the Edith Wharton story had some noteworthy acting by Helen Menken and Judith Anderson; its polite recounting of a sentimental tale made a direct hit on the public consciousness; in the end, it won the Pulitzer Prize for the year (although most people outside the committee wondered why). In short, it was a good play for a young designer to be associated with. That a portion of its success was unquestionably due to the artist's contribution in settings and costumes made Chaney's future that much more assured.



Costume sketches by Stewart Chaney for Old Vic production of *The Rivals*, 1938. Sir Anthony Absolute at Left; Mrs. Malaprop, Right

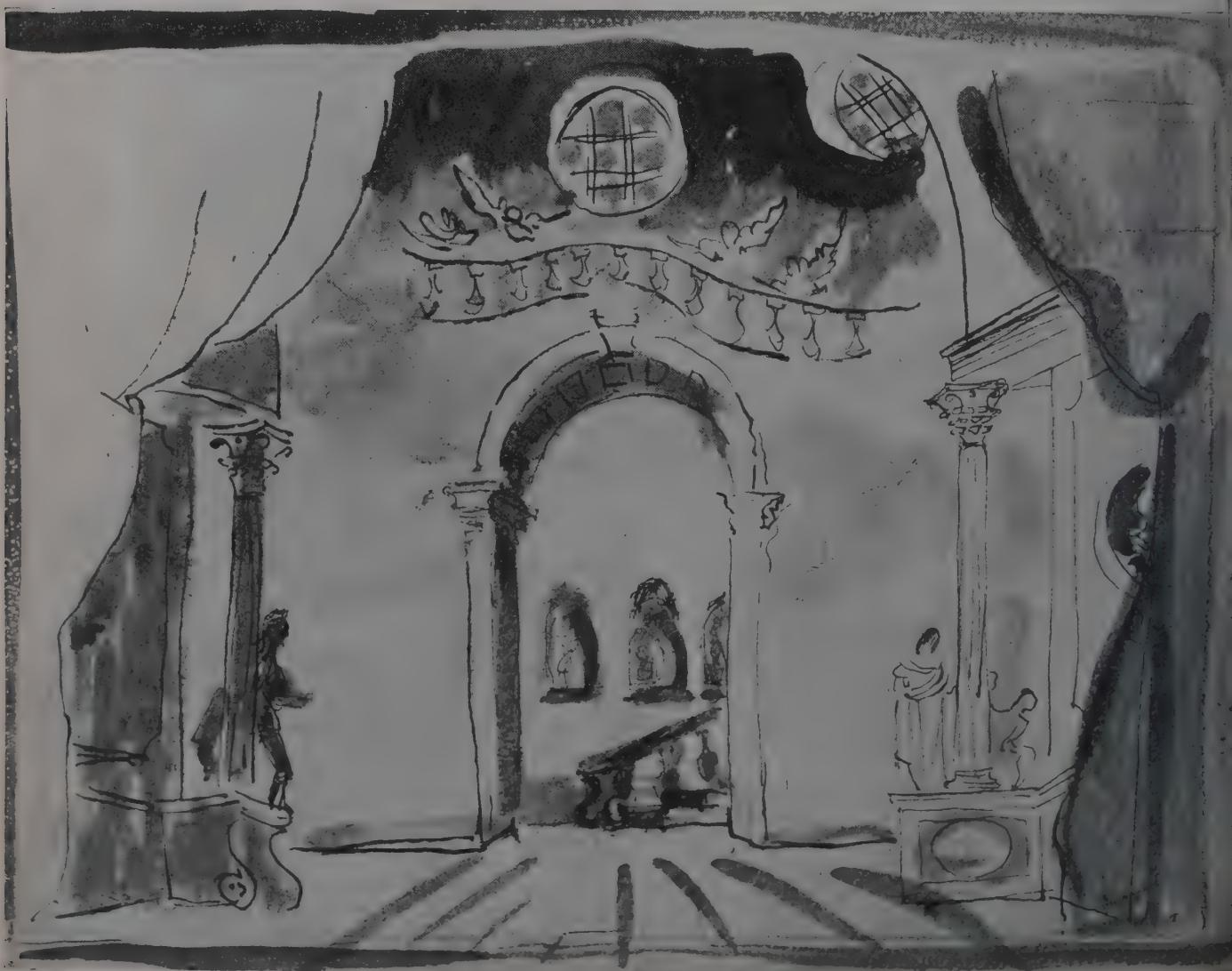
His work had a most pervasive and persuasive charm. The student might have found it perhaps a trifle too lovely for the period, which was not notable for such beauty in furnishings and dress. But it captured the essence of the play's mood, and that was its primary function. These backgrounds and clothes were gracious in line, well-bred in selection and, in being so, they seconded the characteristics of the nostalgic drama. Chaney was following the script in making a doorway backstage centre for the drawing-room scenes of *The Old Maid* but his handling of it proved prophetic of his future work. There was expert architectural balance in this entrance-way and fine moulding in the doorjambs. Behind it, seen for six steps or so, was a balustrade which was a carefully wrought design in itself, despite its



Actual setting of Gladstone's study in *Parnell*, produced in Broadway in 1935. Such blending of realism and taste was seen in most of Stewart Chaney's early theatre work



Two of Stewart Chaney's settings for ballets. Above is his sketch for the first scene of *Apollon Musagète* produced by the American Ballet in 1937. Below is his sketch, made this year, for the ballet, *Vienna: 1814* being presented in America by the Ballet Russe de Monte Carlo.

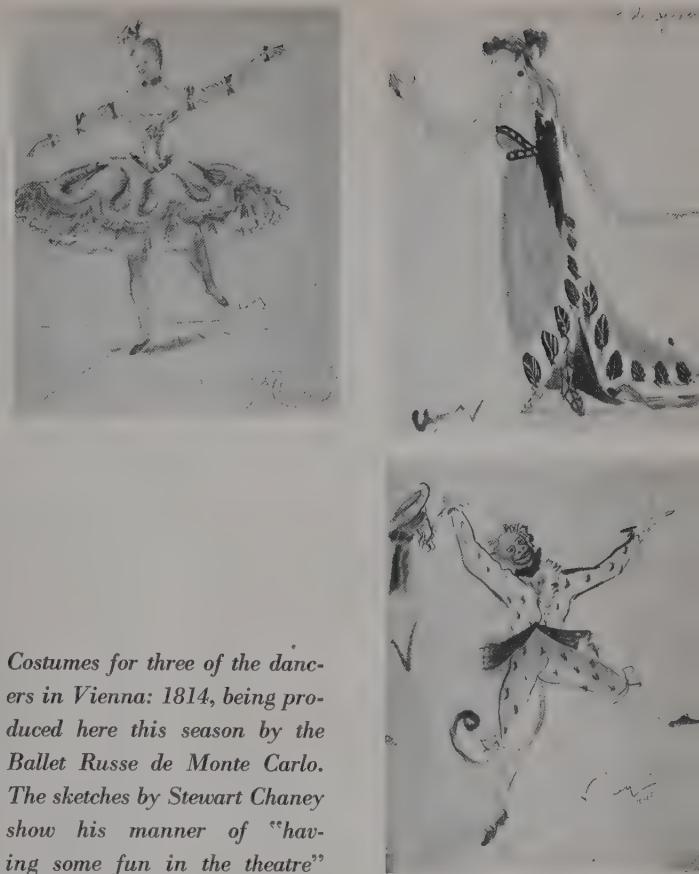


relative unimportance. Such delicate and diligent detail remained characteristic of Chaney's work in realistic backgrounds.

Although the setting for it was modern, *Times Have Changed*, Chaney's next play, was similar in execution. This rather hysterical drama may be recalled as a minor opus of Edouard Bourdet (in English adaptation from *Les Temps Difficiles*), as one of two Louis Bromfield flings at the theatre in the same season, as a study of depressed capitalists. Or, by those who "caught" it during a very brief time on the boards, it may even be remembered visually: for Chaney's part in it. Perhaps the patio of a large country home, in which the first act was set, may be recalled, with its slanted walls at left and right, its white painted furniture and profusion of plants, and its elaborate doorway opening into the palatial house. Perhaps more vivid is the luxurious bedroom for a New York apartment, its doors, windows, flowers, candelabra, and lamps all perfectly balanced on either side of a large double bed to ensure that the attention should never swerve from this most important piece of furniture—because this was the act in which sex was brought into the open.

These plays were evidence of Chaney's flair for the exquisite and *Parnell*, later, offered further enforcement. The artist capitalized on the opportunities for visual beauty which the romantic biography offered, designing a study for Gladstone that was correctly simple and sombre, and lined with bookshelves painted on flats; a council chamber dominated by a long mahogany table at which great affairs must inevitably have been discussed; a drawing room for a house outside London, which was fresh in color, comfortable (and actable) in arrangement, and cultivated in selection of pieces—such a room, in short, as the beautiful and mannerly Kitty O'Shea might have lived in had she had Chaney for her decorator.

And so this line of realistic pieces went on. *Ghosts* and *Hedda Gabler* for Nazimova, and her glowing acting; *Aged 26*, a gentle and fragrant piece on John Keats; last year, *Life With Father*, an authentically plush reproduction of Victorian. This affection for the nicety of appearance, this reputation as a designer whose finesse raised the appearance of a production from "average to look upon" to "a feast for the eye," stood Chaney well. He has had many good assignments since 1935. And since designers' salaries have not yet reached the stage where they allow their recipients to retire at an early age, and since opportunities in related fields are even less frequent, stimulating, or lucrative than in the theatre, Broadway rarely loses an artist who has attained the stability and popularity that Chaney has—unhappy though he may be in his work. But it was inevitable that this "type-casting," which stifled his imagination, should increase Chaney's dissatisfaction with a medium that offered versatility little or no opportunity. It is within the artist's prerogative to grumble—is there one who does not? It is, in fact, vital to his creative growth that he should object to this playing on only one string of the fiddle and search for the chance to utilize the others. Chaney has additional strings and it is a hopeful sign that he seems now to



*Costumes for three of the dancers in Vienna: 1814, being produced here this season by the Ballet Russe de Monte Carlo. The sketches by Stewart Chaney show his manner of "having some fun in the theatre"*

have convinced others that these strings too are playable.

This moment—with *Twelfth Night*—is not of course literally the first time he has broken out of the mold of "period realism." The record would be entirely too limited to have placed Chaney among the leading younger designers if he had pursued the period line without interruption. *Hamlet*, which was perhaps "period" but not primarily realistic, represented the first important departure from the type. In the last few years Broadway has seen Jo Mielziner's production of *Hamlet* for John Gielgud and David Ffolkes' for Maurice Evans, in addition to Chaney's for Leslie Howard. The three *mises-en-scène* differed as radically as did the star portrayals, but it is fair to say that as Leslie Howard's acting of Hamlet was the least effective of the trio Stewart Chaney's background was nevertheless the most thoughtful and workable of the three jobs of design. Howard's production was conceived as a drama of revenge, with Hamlet less the introspective philosopher than the aggrieved and passionate son avenging the murder of a beloved father. In accordance with this conception—which was an intent rather than an actuality in the performance of the play—Chaney established the mood at once. Placing the tomb of the elder Hamlet in center stage under the platform on which most of the action took place he focussed audience attention immediately at the rise of the curtain on the basic theme of the tragedy. Chaney's setting was solid in two senses of the word: sturdy in appearance, as Elsinore should be, and sound in plan, permitting the full freedom of action necessary to the playing of such a multi-scened play. The stage was raised, with steps mounting on either side of the center to a series of levels. This platform



Two settings for *Twelfth Night* as designed by Stewart Chaney. Note the improbable but theatrically effective chandeliers in the open air



was divided into a large middle section and two smaller side sections, each of the three being utilized at various times as Court, Queen's anteroom, King's office, Polonius' home, or whatever was demanded. It was a setting that did its job unpretentiously and well.

The following year, 1937, Chaney again diverged. Leopold Atlas, author of *Wednesday's Child*, wrote a play for the Theatre Guild called *But for the Grace of God*, another of those propaganda dramas in which the propaganda got in the way of the drama. For it Chaney was assigned the task of providing such sets as a tenement room, a city roof-top, a back alley—all typical backgrounds against which Atlas' children of the poor could play out lives haunted by fear of hunger, sickness, and the law. There was no beauty to grow fond of here, no opportunity for graciousness, period authenticity, luxurious properties or colors or materials. Chaney nevertheless drew a tenement flat as accurately as he had earlier done the palatial drawing-

room. He suggested a city vista from a lower East Side roof as provocatively as he had previously indicated the elaborate country garden. Settings are journeyman jobs, however, if they are merely literal reproductions of reality, and Chaney, in arrangement of props, choice of colors, adjustment of acting spaces, did the artist's job: heightening the reality sufficiently to make the result a work of art, a theatre piece, and not merely a facsimile of what anyone might see who troubled to investigate the chosen locale in real life. In addition, he proved—perhaps to himself as much as to anyone—that he was not a technician bound by his dominant characteristics within the frame of "period realism."

Shortly after this play Chaney had his first professional taste of another theatre form. He was asked by the American Ballet to design sets and costumes for one of the three ballets given at the Metropolitan Opera House under the baton of Igor Stravinsky. His setting for *Apollon Musagète* was better on paper than in execution, but the costumes, well-adapted to the dance, showed his feeling for the medium. Then Chaney went abroad for a year on a Guggenheim Fellowship. He traveled extensively, studied for a time in Paris with André l'Hôte, designed a production of *Faust* for the Royal Opera at Covent Garden (in his early days he had designed a *Faust* for the American Opera Company), did settings and costumes for *The Rivals* at the Old Vic. Various ideas that began to germinate at that time have since blossomed into a definite creed.

"We must return to the theatre world of Shakespeare and Molière," Chaney says, "and create theatre that is imaginative and an interpretation of life expressed in purely theatrical terms."

He was not destined to find an outlet for this hope in the plays he did after his return to New York—not with *Life With Father*, nor in the straightforward realistic backgrounds of a dramatization of *Wuthering Heights* or Vincent Sheean's *An International Incident*; not in his brief season with a Long Island summer theatre this year, nor in this autumn's first Broadway contribution, *Suzanna and the Elders*. In a theatre which he believes "is entirely lacking in originality and freshness because of the realistic conventions that have swamped it," he would inevitably have difficulty in finding means to demonstrate a theory directly at variance with established custom.

But finally he has been able to put his preaching into practice. "Until we can give an audience an exciting adventure differing from the everyday problems with which they are weighted down, the theatre will continue to be boring and inartistic," Chaney declares. And he has managed to make an exciting visual adventure out of *Twelfth Night*. Modern theatre, to Chaney, is a place where every cornice and moulding is built, every property is the obvious product of some decorator's shop or auction room, every costume is as close to life as the designer's pencil and the seamstress' needle can make it—a theatre in which "scene designing is a reproductive process rather than a creative one." *Twelfth Night* attempts to break that spell. Reminiscent of the scenery of Restoration theatres, Chaney's designs use the elaborate proscenium, the profusion of obviously false

chandeliers, the long painted perspectives and the multiple wing-pieces characteristic of a school of design as artificial and theatrically exciting as there has ever been. *Twelfth Night*, in Chaney's career, is a milestone bearing the legend: "This marks my first opportunity to test the merits of my belief that the artistic hope of the scene designer lies in a return to painted scenery."

"Where solids limit one," Chaney says, "the painter using painted scenery can, with any amount of elaboration and detail, spread his imagination on a canvas in any form. He can paint chandeliers a fortune couldn't buy; he can better suggest distance, atmosphere, detail—any sort of background he chooses—than he possibly could do within the confines of three-dimensional material." In addition, if not primarily, the practical man of the theatre adds, "painted scenery is infinitely cheaper to build." It is obviously an inappropriate technique for much in modern theatre and Chaney admits that. He asks only for a balance between constructed scenery and painted scenery, for "a more imaginative ratio between canvas and wood."

Painted scenery happens to be an ideal medium for a play like *Twelfth Night*, gaining in effect if the costumes paraded before it are complementary. Chaney's clothes for *Twelfth Night* stem from no period; in fact, his meaningless name for the style in which they are designed is "Illyrian Baroque." The inspiration of the artist's imagination alone, they are

aimed to supplement and magnify the comic inventions of the script. Viola is in pants; Malvolio, played as "a kind of comic butler," is in a coat of exaggerated tails that resemble both the tails of a modern evening suit and the fan of a peacock, and this is topped by a flaring collar whose tips are so bent down as to suggest an inordinately large, and therefore absurd, wing collar.

This is fun in the theatre, where fun is far from ever-present.

The chance to break from the realistic pattern has been given twice to Chaney in these last three months—with *Twelfth Night*, and with *Vienna: 1814* for the Ballet Russe de Monte Carlo. Chaney found in turning from the ballet to Shakespeare that the same techniques of design could be used for both, and that what he had learned during work on *Vienna: 1814* made a direct contribution toward the success of *Twelfth Night* designs. "The theatre has always been a place of suggestion," Chaney says, "and it has only been the literal mind of the commercial producer that has forced it into the average realistic (and boring) channel." Of all theatre forms ballet has always been the most suggestive; the least concrete and true to life, exerting the most direct appeal to the senses and relying least on audience intellect. It is natural to find a man who believes in the imaginative theatre looking toward the ballet, "which is one of the purest theatre expressions, to influence the

(Continued on page 707)



Another *Twelfth Night* setting by Stewart Chaney, designed in the style he "meaninglessly" calls Illyrian Baroque. This is the production in which Helen Hayes and Maurice Evans are playing this season under the aegis of Mr. Gilbert Miller and the Theatre Guild



*Antonio P. Martino: Tinicum Boatyard. Oil, 30 x 18 inches. On view at the Macbeth Gallery, New York*

## NEW YORK LETTER

BY HOWARD DEVREE

S E L D O M H A S A New York art season started off so tentatively and defined itself so rapidly. Certain tendencies have already become distinct, somewhat by force of events abroad, to be sure, but with a very hopeful and more active ingredient at work in the ferment. This element is an obviously more selective tendency in the exhibitions. Despite the number of "buckeye" shows which have been put on, most of the galleries, I think, are really holding fewer exhibitions, and these contain work of a better level than has been seen in recent years.

The buckeye shows, to use the graphic word employed by advertising art directors to describe goofy variations from what might be called convention, have been chiefly in galleries which have hitherto shown work by alien artists and have been driven (by the cutting off of their supplies of faddy modernism from abroad) to present work by Americans. Almost invariably when such galleries put on their first American show, a so-called "primitive" is selected. Perhaps they like to think—or make their customers think—that American art is just too, too quaint. Perhaps they naturally hit upon work more or less in keeping with their accustomed extremism. At any rate they have ranged from present-day folk art to at least one show that was a curious blend of striped stick candy, world war camouflage, and Picassooid surrealism.

Nevertheless the level of work so far shown by American artists is higher than that of recent seasons—an opinion in which several of my colleagues concur. If there has been as yet no world-shaking discovery of new talent, the body of work shown in a considerably smaller number of shows has been gratifyingly higher in standard: higher in technical proficiency, freer of imitation, with less evidence of arbitrary isms and more evidence of sound craftsmanship.

The diminished flow of paintings from abroad, moreover, has led to a new tapping of American collections, public and private, for the exhibitions of work by foreign artists. Witness the excellent gathering of Courbets at Marie Harriman's and the delightful Raffaelli group at the Carstairs Gallery, perhaps the first notable one-man show of his work in this country. How many other accomplished but little-familiar artists may be introduced to us in a representative fashion this season if American collections are further tapped? The earlier Boudin show at Carstairs' and the Albert André paintings at Durand-Ruel's have shown the way. And one thinks of the German painters and other modernists frowned on at present in their native land and wonders how many Mackes, Kirchners, Modersohns, Rops, Hodlers, and others might come to light if the lode were conscientiously worked.

Another factor which sets off this from past seasons is the increasing proportion of exhibitions of sculpture, water colors, and black-and-whites. Oils no longer dominate quite

so completely. That sterling sculptor, José de Creeft, is at present showing at Georgette Passedoit's a dozen new pieces which should enhance the growing opinion of him as one of our leading craftsmen. Several of the sculptures are small, but among them are the lovely onyx *Javanese* and the more rhythmically abstract *Seguidillas* which deserve to rank among his best works. John Hovannes, at the Robinson Gallery, is another earnest worker who grows steadily, having developed in a decade from the classical and academic through a phase in which his work related somewhat to that of Zorach and de Creeft into an expression which is quite individual. And Irma Rothstein, a Russian sculptor whose first American presentation at the Artists' Gallery brought forward a very personal and pleasing talent, is a welcome newcomer to the ranks.

To me the most interesting of the numerous early season water color displays was that of De Hirsh Margules, whose Cape Hatteras papers proved a distinct step forward even

over his excellent group of New England subjects a year or more ago. Margules has learned to blend realism and abstraction in a satisfying manner quite his own, has checked his somewhat riotous earlier use of bright color, and goes on daringly but not arbitrarily experimenting. Incidentally, I was glad to note in the Philadelphia water color annual that there were few blue snow shadows, few large and merely splashy papers, almost no use of indigo and black to hold otherwise empty arrangements together, and no dominance of a single approach such as has been the case in many of the big group shows in other years—Ennismore or O'Hara-itis, for example. The California group was in evidence, with an idiom pretty much its own, but not overly emphatic. And the artists' jury of selection did a better job than such groups often do.

AS THESE WORDS are being written the local preparations for National Art Week provide a further earnest of the new

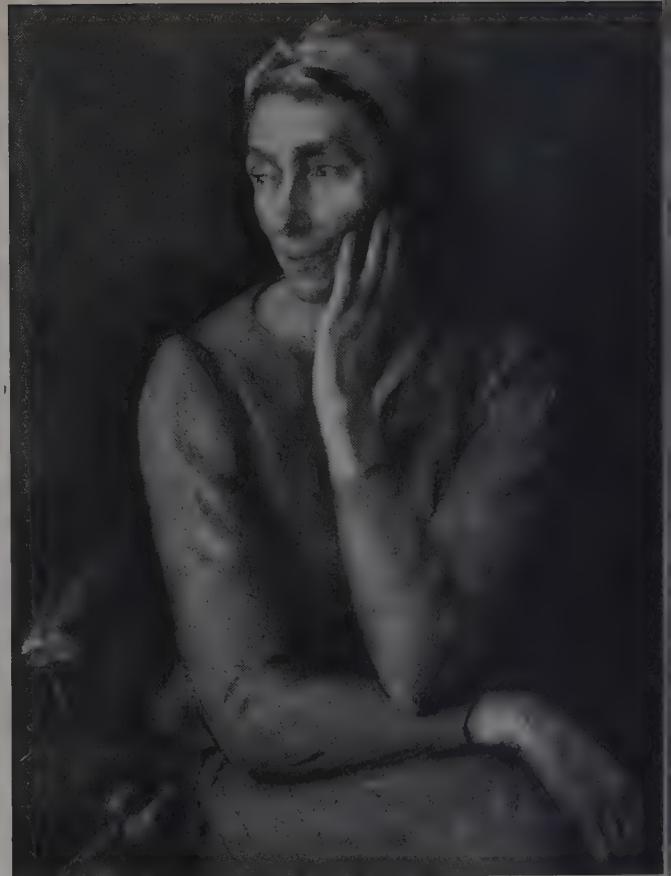
(Continued on page 707)



José de Creeft: *Seguidillas*.  
Polished green stone. In his  
exhibition at Georgette Pas-  
edoit's through December 5



PHOTOS COURTESY WALKER GALLERIES



Shown here are three of the American paintings purchased as a nucleus for the permanent collection of the Wichita, Kansas, Art Museum, by Mrs. Rafael Navas, trustee for the Murdock Fund, and recently presented to the Museum. Full list of the acquisitions appeared last month  
ABOVE LEFT: Thomas Eakins: *Billy Smith*. ABOVE RIGHT: Alexander James: *The Painter's Wife*. BELOW: John Sloan: *Hudson Sky*.



PHOTO COURTESY KRAUSHAAR GALLERIES

# NEWS AND COMMENT

BY JANE WATSON

## *Proof of the Pudding*

A MONTH WHICH began with the election, and was followed by an Armistice Day which this nation could still observe with some semblance of meaning, we had the temerity to close with a National Art Week, ushered in with brasses and trumpets sounded by modern publicity methods to promote the first organized, nation-wide concentration on sales for the work of living American artists. We know of individuals who expended superhuman effort in arranging and carrying out the myriad details which made such an undertaking possible. Psychologically the time limitations doubtless had their advantages. But physically they were inevitably and enormously taxing on those who bore the brunt of the endeavor. While the groundwork had to some extent been prepared in advance, as we go to press official figures indicate that in two months cooperation was enlisted from 5,922 art organizations, museums, art schools, government agencies, and commercial organizations; work was presented for display by 31,503 individuals. Some 135,225 objects for sale (many of them crafts) were shown in 1,670 separate exhibitions. Next month we expect to publish tabulations on the sales returns. Let us hope, however, that for the proof of this pudding the eating will go on through this and all succeeding years.

During Art Week the Section of Fine Arts released for public sale around 600 water colors from a field of 10,000. A jury, composed of John Marin, Charles Burchfield, Eliot O'Hara, and Buk Ulreich, chose them in addition to the previously selected 300 for allocation to U. S. marine hospitals, 200 purchased by the government, 100 through funds donated by the Carnegie Corporation, at a uniform price of \$30 apiece. The water colors offered to the public were also \$30 apiece. On the opening day close to fifty were sold outright or reserved for sale. Someone was heard to remark exuberantly, "The water colors are going like hamburgers."

This casual statement points to a question which seriously concerns the artists. All are agreed that they want their works to "go." But not like hamburgers. (As a matter of fact, I know a place where hamburgers are the delight of epicures and sell for five times the ordinary price.) Some artists were sufficiently in sympathy with the idea of Art Week to lower their prices for the occasion; many others sincerely felt that this was a mistake. In the case of the Section water colors, some of the artists who were willing to sell to the government for allocation to marine hospitals, were oath to sell to the public at the same price. But the display of works available to the public, termed by one artist "the best water color show ever held in Washington," indicated that there were many willing to cooperate. In the large and well presented national exhibition held in the Interdepartmental Auditorium it was evident that this same question caused some artists to send in work at reduced prices while

others, I would say the majority, kept to their usual prices. And, in this particular show assembled from all over the country, the work was of high calibre. But, broadly speaking, in any such decentralized, wholesale presentation as an Art Week program, quality would unfortunately and almost inevitably be much diluted.

As I understand it, the purpose of Art Week was to serve as an induction: it was an effort to create a wider public for the artist through inducing general public purchase. With this in view, where quality was adhered to, it was certainly more desirable to have good work disseminated at bargain prices, if understood as such, than to let mediocrity be distributed and thus to mislead the public in the confused notion that it is encouraging and buying art.

## *Rich Comments on Chicago Annual*

DANIEL CATTON RICH, in his foreword to the catalogue for the Fifty-first Annual Exhibition of American Painting and Sculpture at the Art Institute of Chicago, has some worthwhile comments to make concerning the material at hand and the present state of native art.

He finds little "pure painting" for the sake of its elements alone, and at the same time evidence of a new interest in the old masters. But, he says, "This does not mean that we are headed back to the scholarly anemia of the nineties. Our men are looking for vigor of design and new vision—not mere patina." He points to mural painting, largely under Federal patronage, for its share in teaching American artists "how to compose figures into broad, integrated patterns." With "dogged, humorless proletarian art on the wane," he finds paintings whose social sympathy is expressed with strong emotion. He sees in the satirical statements a recognition of the verve and color of American life; he notes less out-and-out regionalism, and in sculpture "a double return to beginnings: hard stones and archaic forms." In conclusion, he says: "Through the whole exhibit there is plenty of evidence that the artist of 1940 is part of our own baffled world. For better or for worse (depending on whether you like art to take you away from what's going on or whether you like art to have the present intensified) the artist has come out of his studio and thrown himself into life. His sharp eyes take in the ruin of cities, the death of the land, the whirlwind of war. Feeling these things deeply, he expresses them strongly."

"And, since the artist is a sensitive, remember that this account—though at times exaggerated—may cut deeper than the America we applaud on the movie screen or follow, day by day, in the pages of our fiction magazines."

The next event for the Art Institute is a Goya exhibition, for which Mr. Rich and his associates have been assembling paintings for some time. It is occasions such as these, coupled with the unprecedent windfalls, like the exhibition of paintings from French museums now in San Francisco, which doubtless have much to do with the new interest in old masters, cited above.



School of Fontainebleau: *The Bath of Diana*. Oil. Included in the collection of sixteenth-century French paintings currently seen at the Wildenstein Gallery, New York. The paintings were previously shown at the Wildenstein Gallery in Paris, during December, 1939. Their display here affords Americans an opportunity to view a phase of French art which is represented by few examples in this country.

### Sculptors' Guild Traveling Show

THE SCULPTORS' GUILD traveling show, invited by the National Art Week Committee to exhibit in Washington, D. C., during that period, will thence proceed to Cleveland, where it will be on view during January; it will later go to Albany, tour New England, and in May will head south to Chattanooga. Fifty-six pieces are circulated, an undertaking made possible through funds supplied by the Carnegie Corporation. Louis Slobodkin heads the exhibition committee. Members represented are Saul Baizerman, Richmond Barthe, Simone Boas, Sonia Gordon Brown, Harold Cash, Albino Cavallito, Cornelia Van A. Chapin, Robert Cronbach, Louise Cross, Richard Davis, Alice Decker, Jose de Creeft, Lu Duble, Franc Epping, Clara Fasano, Herbert Ferber, Hy Freilicher, Arnold Geissbuhler, Eugenie Gershoy, Enrico Glicenstein, Maurice Glickman, Vincent Glinsky, Aaron J. Goodelman, Dorothea Greenbaum, Chaim Gross, Genevieve Karr Hamlin, Minna Harkavy, Alonzo Hauser, Milton Hebdal, Milton Horn, John Hovannes, Paul Hyun, Margaret Brassler Kane, Nathaniel Kaz, Robert Laurent, Oronzio Maldarelli, Paul Manship, Berta Margoulies, Dina Melicov, David Michnick, Ward Montague, Frances Mallory Morgan, Hugo Robus, Charles Rudy, Helene Sardeau, Concetta

Scaravaglione, Louis Slobodkin, David Smith, Cesare Stea, Mary Tarleton, Marion Walton, Nat Werner, Anita Wechsler, Warren Wheelock, Adolf Wolff, and William Zorach.

Membership in the Sculptors' Guild, organized in 1937, now consists of sixty-two sculptors; while many stem from other parts of the country, the majority live in New York. Their most recent and spectacular performance is the demonstration and exhibition put on at the New York World's Fair, which attracted over 260,000 visitors.

The Guild has done much not only in bringing the work of its members before the public, but also in furthering American sculpture in general. Liberal in policy, cooperative in organization, its aims are clearly defined. They include encouragement of freedom of expression and the championship of new forms of artistic endeavor. In supporting all efforts directed toward gaining more favorable conditions for the artist, the Guild specifically advocates more adequate funds for the purchase of sculpture by museums and other educational institutions, more equitable balance in the representation afforded sculpture in exhibitions, proper display for sculpture, a definite department in press criticism for the medium as a distinct art expression. It further aims to secure for sculptors better cooperation from architects.

## American-British

THE AMERICAN-BRITISH ART CENTER, newly established in New York, is an off-shoot of the British Art Center in London, and is intended primarily to provide relief for British artists and their families who have suffered material hardship through the war. The organization plan includes arrangements for group exhibitions of work by contemporary British and American artists. Net proceeds from all sales and from any other activities of the Center will be used to purchase work by British artists for allocation to American art institutions, as well as for relief as stated above. The organization, which has a special membership rate for artists, will provide a New York club room and gallery, a secretarial staff to attend upon request to the business of any members in connection with art and to give general information regarding artists and art institutions in the United States and Great Britain, a reference bureau containing representative original work or reproductions of work by artist members, a library of art books, journals and catalogs. Directors of the Center are Geoffrey Avory, Cass Canfield, Elizabeth Hudson, Kenneth Macpherson, Ala Story, René Wormser, and Arthur Vernay. The British Art Center, established in London, October 1939, in the first few months sold more than sixty works of art and attained a membership of over 1,300. Among its participants are Augustus John, Henry Moore, J. B. Priestly, Bernard Shaw, and H. G. Wells.

## Popular

WHAT DOES IT mean to "popularize" art? To some it means a calculated abasement. To others, presentation of the best available in such a manner that it will be enjoyed by all, each in his own way of appreciation.

An example of unforced effort in the latter direction is the exhibition called "The Animal Kingdom" assembled by the Pierpont Morgan Library from its permanent collection. Wit and wisdom have gone into the presentation; scholarship is evident but unobtrusive. Animals are depicted in manuscript illuminations, book illustrations, drawings, cylinder seals, and book-bindings. The material ranges from the ninth century through the nineteenth, with the major part in the early periods. Animals appear as illustration in science and "pseudo-science," fables, astronomy and astrology, sports, travels real and imaginary, mythology, religion, in symbolism and allegory, and for use merely as ornamentation. A few titles chosen at random indicate the possibilities: "The Serra or Flying Fish of Tyre", "The Lion as King of Beasts", "Alexander the Great and the Elephants of India", "The Dog-Headed Men of the Island of Macameron Crocodiles", "Jason and the Fiery Bulls", "The Unruly Ass of the Nativity", "The Great Red Dragon Cast Out of Heaven."

A brief quotation from the foreword of the admirable catalog gives an idea of its character: "Since the days of creation, . . . humans and animals have had to live side by side, sometimes amicably, sometimes in hostility. We have no record of what the beasts thought of this arrangement;



*School of Fontainebleau: Femme au Lys Rouge. Oil. At Wildenstein's*

but mankind for his part has been continuously articulate on the subject of animals, which have never ceased to stimulate his observation and kindle his fantasy." . . .

The exhibition continues at the Morgan Library until February 28. If it does not give even Walt Disney some new ideas we shall be disappointed.

## Unpopular

THE WALKER ART CENTER in Minneapolis, a cooperative municipal enterprise developed with the aid of WPA, is holding an exhibition entitled "Unpopular Art" until December 29. The assemblage, selected to represent works diverging from popular standards of beauty, is a curious one. Included are a spirit in the form of a bird in polychrome wood, carved in New Guinea; a sculptured sandstone Hindu figure; African sculpture; a pottery bowl from New Mexico; a French fourteenth-century wooden Virgin; Chinese Demon Guardians, a bronze ritual vessel, and a tranquil Chinese lady painted on silk; Aztec masks; paintings by Klee, Kandinsky, Yves Tanguy, Max Beckmann, Rouault, and Joan Miro. Aside from such immaterial questions as the relative popularity of a work of art in New Guinea or Minneapolis, the fact that a good proportion of the examples have religious significance in itself provides some food for thought. Again, what do we mean by popularity? Sponsors of the Minneapolis exhibition define it as dependent on photographic realism and sentimentality.



PHOTO MINNEAPOLIS INSTITUTE OF ARTS

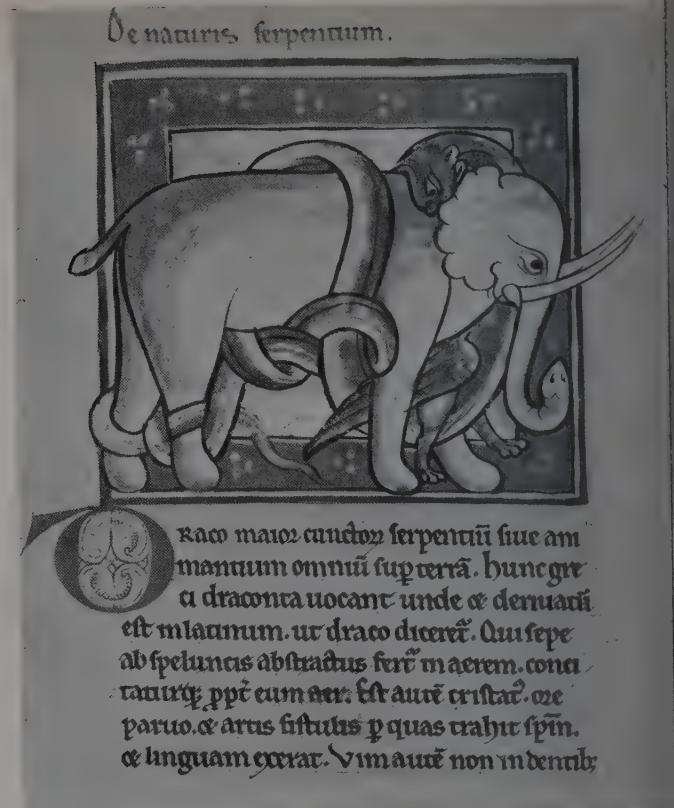


PHOTO COURTESY MORGAN LIBRARY

Three versions of animals seen in three widely divergent exhibitions. ABOVE LEFT: Finials in shape of an ass. Bronze, eyes of turquoise. Lent by Alfred F. Pillsbury to Chinese Exhibition, St. Paul Gallery of Art, St. Paul, Minnesota. ABOVE RIGHT: Dragon and Elephant. From twelfth-century English Bestiary, Morgan Library Exhibition. BELOW: Franz Marc: Three Horses. Buchholz Gallery show

PHOTO COURTESY BUCHHOLZ GALLERY





PHOTO COURTESY WALLACE GALLERIES

### Free for a Month

S A STEP to encourage purchase, the Cincinnati Modern Art Society has established a lending system for paintings by local artists, which may be secured free for one month by members. Borrowers have the option to buy at prices less than would be asked by a dealer, and the full amount of each sale goes to the artist. So far, there is no report on how the scheme is working. One wonders why no rental fee is charged; for, while such enterprises have never before proved lucrative, at least a small return might accrue to the artist while the prospective patron contemplates.

### Milles

PUBLICATION OF MEYRIC ROGERS' handsome illustrated volume on the sculpture of Carl Milles and the exhibition of sculpture at the Baltimore Museum largely devoted to Milles' work, focuses attention on the Swedish-American artist who has been established for a number of years at the Cranbrook Academy of Art in Michigan. Included in the Baltimore exhibition is a new work, *Monument to Genius*, completed just in time for the occasion. At the opening on November 22 Milles gave a short talk.

### Artists' Covers

THE BALTIMORE MUSEUM has instituted a practice which has been received with enthusiasm by the artists of the vicinity. Each month the Museum commissions a cover design for its bulletin. The series was begun in September with a drawing by Aaron Sopher, followed by Edmund Duffy. The November cover is by Reuben Kramer.

ABOVE: John Heliker, *Vermont Landscape*. Oil. Seen at Walker's.

BETWEEN: Franc Epping: Seated Girl. Bronze. Sculptors Guild show

PHOTO COURTESY SCULPTORS GUILD



# THE BEST ART BOOKS OF 1940

BY FLORENCE S. BERRYMAN

THE QUINCENTENARY OF printing, which has been modestly commemorated this year, would doubtless have attracted much more attention had bombs not seized the spotlight from books (and indeed from every other aspect of civilization). Nevertheless, the art of printing from movable types has continued to spread knowledge, and it is fitting that we should survey some of printing's outstanding achievements in the art field during 1940.

The survey must of necessity be limited to the several scores of books which have come to the personal attention of reviewers for the MAGAZINE OF ART, with the further limitation of going to press before the year closes and the consequent possibility of missing a few of the best publications of the year.

The rich output of eleven months, however, warrants our being a trifle premature, so that these books can be brought to the attention of readers with corrugated brows poring over Christmas lists.

American art appears to be a logical first category, in a year when many Americans seem to have just discovered their native land. *The Birth of the American Tradition in Art* by Oskar Hagen (Scribner's) is a permanently important contribution to a new understanding of the beginnings of American painting. Covering the century from 1670 to the Revolution, Professor Hagen begins with sign painters and limners who worked before the arrival of Smibert. In subsequent chapters he carefully scrutinizes the lives and works of Smibert, Feke, Copley, and West, and demonstrates the transition from European tradition to an indigenous American art, aided by more than a hundred reproductions of European and American paintings.

*George Caleb Bingham of Missouri: The Story of an Artist* is well told by Albert Christ-Janer with a preface by Thomas Hart Benton (Dodd, Mead). The artist's personality, his genre paintings, and his public life are competently set forth and liberally illustrated. A number of plates are in color.

Two more volumes in the series by eminent living American artists (published by American Artists Group) appeared during the year: *Artist in Manhattan* by Jerome Myers and *Artists Say the Silliest Things* by Guy Pène du Bois. Mr. Myers' book is an intimate personal record of a painter who sought his subjects in the slums because he liked and admired those who lived there, long before there was a self-conscious "social protest" school. Mr. du Bois, too, prefers the "city's unrest" to "country peace" as he demonstrates in his own paintings. A little gallery of them is reproduced in his book. In addition to glimpses of his own life, he tells many anecdotes of fellow artists, and comments on the passing scene and on theories of painting.

An unusual autobiography of an artist's youth is given by Wanda Gag in *Growing Pains* (Coward-McCann) composed of her diary from the age of fifteen to twenty-four. The chief interest, however, lies in its study of adolescent

psychology rather than its revelation of artistic development.

Among the biographies, though not American, are two beautifully written lives: *Clara Schumann: A Romantic Biography* by John N. Burk (Random House) and *Roger Fry* by Virginia Woolf (Harcourt, Brace). Mr. Burk provides a memorable picture not only of a woman and a musician whose life was active and successful, but shows as well the whole romantic period in which she lived, peopled by the famous men she knew. Mrs. Woolf has devoted her considerable gift and experience to a subject which should seem at first glance to lack much promise of a rewarding book: the life of an art critic. But she has turned out a sensitive and lucid account of a man who exerted great influence in the esthetic field; the biography's drama is in the intellectual rather than the physical sphere.

Turning to comprehensive works on old masters, one is impressed with the superb three-volume work which Agnes Mongan and Paul Sachs have brought to completion in their *Drawings in the Fogg Museum of Art* (Harvard University Press). Italian, Dutch, German, Flemish, French, and Spanish masters from Giotto to Picasso are included in what is nearly a history of the subject, though it is actually a catalog of the collection. Volume I is a *catalogue raisonné* giving brief biographical notes on each artist and searching analyses of each drawing with all the proper references. The other two volumes contain more than four hundred collotype reproductions, a large proportion of them in the size of the originals.

*The Story of Art: The Lives and Times of the Great Masters* by Regina Shoolman and Charles Slatkin (Halcyon House) is recommended for its comprehensive discussion of art from Egypt through the Gothic communes, and for the panoramic introductions to subsequent chapters. It deals primarily with the story of Western painting and has a good bibliography.

*The Paintings of Michelangelo* and *The Sculptures of Michelangelo*, two Phaidon Edition volumes (Oxford University Press) each with a foreword by Ludwig Goldscheider, supply so superb an illustrative record of the master's work in both media, that it is difficult to imagine any subsequent publication in the same class, surpassing them. Not only are all paintings and sculptures reproduced, but also many details.

Here it seems pertinent to mention another magnificent illustrative record of a sculptor, though not yet an old master: *Carl Milles, Sculptor*, an interpretation by Meyric Rogers (Yale University Press) which reviews the life, stylistic development, and technique of the eminent Swedish sculptor who for over a decade has been identified with the United States. More than two hundred and twenty-five large, clear half-tone illustrations present his work both abroad and in this country.

Of books dealing with French art in various manifestations, the most beautiful is *Les Très Riches Heures du Duc de Berry* by Henri Malo (Verve) in which the twelve calendar pages of

(Continued on page 704)



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telephone company. May the friendly spirit  
of the holidays carry through all of 1941.*



BELL TELEPHONE SYSTEM

## THE BEST ART BOOKS OF 1940

(Continued from page 702)

this famous fifteenth-century Book of Hours, illuminated by Pol de Limbourg and his brothers and Jean Colombe, are reproduced in full colors and gold, the exact size of the originals in the Condé Museum, Chantilly. Beginning with the same period, but covering a great deal more territory, *The French Renaissance* by Catherine E. Boyd (Boston Museum of Fine Arts) provides an interesting and comprehensive review of several centuries, illustrated with about forty large and handsome collotype plates. This publication is a portfolio of unbound plates, with the text in pamphlet form.

The most important, perhaps, of the year's publications on French art is R. H. Wilenski's *Modern French Painters* (Reynal & Hitchcock). The author has obviously bestowed a staggering amount of research on his subject, to have assembled so many facts, some of them familiar, but a greater number unknown to the average reader. The author attempts "to tell the story simply as a series of actions by men who lived in certain conditions at a certain date in a certain place." He has divided the seventy-five years prior to 1938 into a prologue with four acts and an interlude (the World War). The progressive and experimental artists from Manet to Dali are introduced in successive acts and scenes which clarify their relationships to each other and to their periods. The book is as readable as a popular history, and the student will appreciate its index, bibliographical and catalog notes. The reader wishing to concentrate upon the panorama can do so by reading the first half of each act; while he who is interested in personal biography will have no trouble in locating a specific painter in the various divisions.

Apropos of the quincentenary of printing is André Blum's scholarly volume, *The Origins of Printing and Engraving*, first published in France five years ago, and now issued in an English translation by Harry Miller Lydenberg (Scribner's). The author deals with printing in the fifteenth century, outlining the controversies about its invention and discussing early types. Approximately four-fifths of the volume is devoted to early engraving (as a means of reproduction and without reference to decorative engravings on armor, gems, etc.). The earliest engravings, on wood, date from the last quarter of the fourteenth century. The final portion of M. Blum's volume is concerned with early printed illustrated books. More than seventy-five illustrations, mostly line cuts, and a full index make this a valuable reference work.

Since the first printed illustrated books were issued in the last half of the fifteenth century, book illustration has taken many fantastic shapes. Pictures have at times seemed to lose all connection with the text they were illustrating. Consequently, when a discriminating reader gets hold of a contemporary book illustrated with woodcuts, as were those earliest printed books, he is struck anew with the absolute

rightness of the combination. Such a book is *Elegy Written in a Country Churchyard* by Thomas Gray, illustrated with thirty woodcuts by J. J. Lankes (Harper). The typography and presswork are admirable and some of Mr. Lankes' woodcuts are so lovely that one will want to keep the little book in a convenient place to look at them often. An interesting feature of this edition is the artist's transplanting of the English classic into an American setting. One reads the lines written of Stoke Poges two centuries ago; one sees the landscape, rural architecture, and villagers of Virginia, where the artist lives; and they are in harmony. Robert P. Tristram Coffin has written a preface which is a homespun discussion of genius in general and Mr. Lankes and his work in particular. Mr. Coffin's affected rusticity becomes annoying at times but he makes amends for it in sentences like the following, which unintentionally describes the whole book:

"Though the scene was a sad one, it also gives a feeling of great pleasure to look at it, which is what poetry and other forms of art are able to do with the sorrowful."

Another book of distinction in typography and presswork is a monograph, *Aaron Sopher* by Forbes Watson (Theodore Ember, Baltimore) with approximately eighty of the artist's satirical sketches and studies reproduced in line cuts. "In the best tradition of the giant Daumier," says Mr. Watson, "Aaron Sopher sets down his half amused, and half sardonic (sometimes wholly sardonic) observations. Like a legitimate member of the distinguished family of satirists, he opens our eyes to the world about us."

Although the printed word plays an enormous role in our lives, we have not yet entirely escaped the necessity of occasionally writing words. *The Elements of Lettering* by John Howard Benson and Arthur Graham Carey (Merrymount Press) demonstrates that penmanship can be an art. The admirable text supplements beautifully drawn alphabets; every page has one or more drawings. Legible unprofessional handwriting is both a necessity and an accomplishment and is easily mastered by simple practice.

*Industrial Design, A Practical Guide* by Harold Van Doren (McGraw-Hill) is in a class by itself, as it provides the first adequate description of the industrial designer's work and the practice and procedure in a typical designer's office. It should be useful to teachers and students of the subject as well as to manufacturing and sales executives.

An effective effort to make art intelligible to the layman is embodied in Helen Mackenzie's *Understanding Picasso* (University of Chicago Press). The brilliant exhibition of visual aids she assembled in connection with the Picasso show at the Art Institute of Chicago early in 1940 is here published in a portfolio of half-tone plates with explanations. It is not a picture book but a scholarly and lucid effort to explain Picasso.

Another intellectual approach is to be found in *Art: A Bryn Mawr Symposium* (Bryn Mawr College), a little volume which contains lectures by Dr. Bernheimer and Professor

Carpenter, Koffka, and Nahm, approaching art in general from the standpoints of history, archaeology, psychology, and philosophy. The arguments are sound, well organized and presented, and not without interest.

#### BOOKS RECEIVED

THE FOLLOWING BOOKS, not yet reviewed in the MAGAZINE OF ART, have been received during 1940, most of them in the past few months. The majority will be noticed in early numbers of 1941. All are 1940 publications.

- Annual Bibliography of the History of British Art—IV* New York City. Macmillan Company. Price, \$2.50.  
*A Pillared Hall from a Temple at Madura, India.* By W. Norman Brown. Philadelphia. University of Pennsylvania Press. Price, \$2.00.  
*El Niño y Su Expresión.* Foreword by Juan Mantovani. Santa Fe, Argentine Republic. Ministerio de Instrucción Pública y Fomento.  
*Nature in Chinese Art.* By Arthur de Carle Sowerby and Harry E. Gibson. New York. The John Day Company, Inc. Price, \$3.75.  
*Emilio Pettoruti.* By Leonard Estarico. Milan. Editions Il Milione.  
*John Cotton Dana, A Life.* By Frank Kingdon. Boston. The Merrymount Press, for Newark Public Library and Museum.  
*Music in the Secondary School.* By Vincent Morgan. Worcester, Mass. The Art Museum.  
*Washington Doorways.* By Annabel Paxton. Richmond, Virginia. The Dietz Press.  
*Caspar David Friedrich, His Life and Work.* By Dr. Matthias Schmitz. New York. German Library of Information.  
*The Life of a Painter.* By Sir John Lavery. Boston. "An Atlantic Monthly Press Publication." Little, Brown & Company. Price, \$4.50.  
*Twenty Centuries of Mexican Art.* By Dr. Alfonso Caso, Manuel Toussaint, and Miguel Covarrubias. New York. The Museum of Modern Art. Price, \$2.74.  
*Portraits in the University of Pennsylvania.* Edited by Agnes Addison. Philadelphia. University of Pennsylvania Press.  
*The Prado.* By Enriqueta Harris. New York. The Studio Publications. Price, \$4.50.  
*Byzantine Art in Roumania.* By Marcu Beza. New York. Scribner's. Price, \$6.00.  
*The Greater English Church.* By Harry Batsford and Charles Fry. New York. Charles Scribner's Sons. Price, \$3.00.  
*An Alphabet Source Book.* By Oscar Ogg. New York. Harper's. Price, \$3.50.  
*Modern Photography.* By C. G. Holme. New York. The Studio Publications. Price, \$3.50.  
*A Book of Animals.* By Bryan Holme. New York. The Studio Publications. Price, \$2.00.  
*The Arts in the Classroom.* By Natalie Robinson Cole. New York. The John Day Company. Price, \$1.75.  
*Catalogue of Italian Maiolica in the Victoria and Albert Museum.* By Bernard Rackham. London. Price, Volume I, \$3.40; Volume II, \$4.30.  
*Let There Be Sculpture.* By Jacob Epstein. New York. G. P. Putnam's Sons. Price, \$5.00.  
*The Humanities.* By Louise Dudley & Austin Faricy. New York. McGraw-Hill Book Company, Inc. Price, \$3.50.  
*Years of Art; The Story of the Art Students League of New York.* By Marchal E. Landgren. New York. Robert M. McBride & Company. Price, \$4.50.  
*A Charleston Sketchbook,* by Charles Fraser. Introduction and Notes by Alice R. Huger Smith. Charleston, South Carolina. Carolina Art Association. Price, \$5.00.  
*The Antiquer's Picture Book.* By Marion Nicholl Rawson. New York. E. P. Dutton & Co. Price, \$2.50.  
*Tobacco Road.* Illustrated by David Fredenthal. By Erskine Caldwell. New York. Duell, Sloan & Pearce, Inc. Price, \$3.00.  
*Aaron Sopher.* By Forbes Watson. Baltimore. Theodore Ember. Price, \$2.00.  
*What Is Art?* By D. S. MacColl. New York. Penguin Books Inc. Price, 25c.  
*The Artist's Handbook of Materials and Techniques.* By Ralph Mayer. New York. Viking Press. Price, \$3.95.  
*D. W. Griffith: American Film Master.* By Iris Barry. New York. Museum of Modern Art. Price, \$1.00.  
*Douglas Fairbanks: The Making of a Screen Character.* By Alistair Cooke. New York. Museum of Modern Art. Price, \$1.00.

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His summer art school at Jeffersonville, Vt., has just completed a successful season and the registration for the classes of 1941 forecasts another full year, from fundamentals of oil and water color painting through to the post graduate work.

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## TWO HEADS FROM ST.-DENIS

(Continued from page 678)

doubtless confused with débris from other buildings in the process, the carvings still remaining on the church were almost entirely done over by Brun, the sculptor and his assistants during Debret's régime.<sup>11</sup> They omitted completely the column figures on the west front.<sup>12</sup> For long afterward the sculpture of the west portal was so discredited by scholars that many were inclined to dismiss it from discussions of twelfth-century portals.<sup>13</sup> Some were even skeptical about the west portal being executed for Suger at all, so little was left from which one could judge.

After a while scholars commenced to study the drawings made for Montfaucon and the notes on Debret's restorations made at the time by the Baron de Guilhermy. Emile Mâle<sup>14</sup> pointed out that the iconography was essentially as it had been, except for the removal of the column figures and various other changes noted by de Guilhermy. Accepting the main outlines of the composition of the west portal, Mâle was the first to come to the conclusion that here the Gothic portal was first developed, and that it was from

St.-Denis that the sculptors went bearing to Chartres, Etampes, Le Mans, Bourges, and elsewhere the new spirit.

Romanesque sculpture was chiefly architectonic and severe. It had been unrealistic and decorative. Gothic sculpture, on the other hand, gradually freed itself from architecture, became more human and tended increasingly to stand alone as sculpture. The first steps in this new tendency may be noticed in the column-figures at St.-Denis as the drawings show them to us. The figures are still severe and architectural, carved from the same block of stone as the column, seen best in the partially broken one sketched for Montfaucon.<sup>15</sup> Yet the columns are more slender, the figures inclined to separate from them. The tendency becomes more marked in succeeding buildings, as at Chartres and Bourges, and ends with the figures almost completely separate from the columns, as in the Moutier-St.-Jean portal at The Cloisters, New York.<sup>16</sup>

That the importance of the Saint-Denis column-figures has long been correctly established in the history of art, can now be attested by the actual sculptures at the Walters. But their beauty could never before have been realized by any modern scholar. The sensitive modelling of the lips, although the area around them is damaged, seems like a miracle. The delicate outlining of the eyelids is most moving. The sharply marked planes of the face (illustrated in Figure 15) indicate that facial traits which seem characteristic of the French today were already established in the early twelfth century. The sculptor caught them most faithfully. Sensitive and delicate as are the individual parts of these faces, there is no loss of strength. This combination seems to me to make these sculptures superior even to those on the *Portail Royal* of Chartres.

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## NOTES

<sup>1</sup> No. 27.21. Height: 14½" (.36); width at crown: 8½" (.215).  
<sup>2</sup> No. 27.22. Height: 13¾" (.35); width at crown: 8" (.20).

<sup>2</sup> Cf. James J. Rorimer, *Ultra-Violet Rays and Their Use in the Examination of Works of Art* (New York, 1931), fig. 17.

<sup>3</sup> Cf. E. S. King, *Notes on the Paintings by Giovanni di Paolo in the Walters Collection in Art Bulletin*, XVIII (1936), 225, note 12.

<sup>4</sup> I am indebted to Dr. Hans Swarzenski for this photograph.

<sup>5</sup> See Bernard de Montfaucon, *Les monumens de la monarchie françois* (Paris, 1729), p. 193.

<sup>6</sup> A. K. Porter, *The Rise of Romanesque Sculpture* in *American Journal of Archaeology*, XXII (1918), 399 ff.

<sup>7</sup> R. Berger, *Die Darstellung des thronenden Christus* (Reutlingen, 1926), p. 109, note 1.

<sup>8</sup> E. Male, *L'art religieux du XIII<sup>e</sup> siècle* (Paris, 1928), p. 177.

<sup>9</sup> R. de Lesteyrie, *Etudes sur la sculpture française* in *Monuments Piot*, VIII (1902), 35, note 1.

<sup>10</sup> A. K. Porter, *Two Romanesque Sculptures in France by Italian Masters* in *American Journal of Archaeology*, XXIV (1920), 121.

<sup>11</sup> M. Aubert, *French Sculpture at the Beginning of the Gothic Period* (Paris, n.d.), p. 4.

<sup>12</sup> Cf. M. Aubert, *French Sculpture*, pl. I.

<sup>13</sup> G. Fleury, *Etudes sur les portails imités du XII<sup>e</sup> siècle, leur iconographie et leur symbolisme* (Mamers, 1904), p. 251.

<sup>14</sup> E. Male, *op. cit.*, pp. 151 ff.

<sup>15</sup> Montfaucon, *op. cit.*, pl. XVII.

<sup>16</sup> Alfred M. Frankfurter, *Reuniting a Gothic Monument* in *Art News* XXXVIII (June 1, 1940), 7.

## AMERICAN THEATRE DESIGNERS

### III: STEWART CHANEY

(Continued from page 693)

taste and ideas of theatre artists." The golden days of ballet were made more golden by the work of the brilliant men who were its artists. Bakst, Benois, Picasso, and the rest were painters, whose canvases carried the ballet to new heights of success. And the instrument for their work was painted scenery. Chaney finds new inspiration in this technique, and in *Twelfth Night* and *Vienna: 1814* he has applied it. The opportunity to do so should have helped to reconcile him to his profession.

#### Designs by Stewart Chaney

#### Broadway Plays:

- 1935: *The Old Maid* (Zoë Akins).  
*Times Have Changed* (Louis Bromfield, adapted from Edouard Bourdet).  
*On to Fortune* (Lawrence Langner and Armina Marshall).  
*Parnell* (Elsie T. Schaufler).  
*Ghosts* (Henrik Ibsen).
- 1936: *O, Evening Star!* (Zoë Akins).  
*Spring Dance* (Philip Barry).  
*Hamlet* (William Shakespeare).  
*Hedda Gabler* (Henrik Ibsen).  
*Aged 26* (Anne Crawford Flexner).
- 1937: *But for the Grace of God* (Leopold Atlas).  
*Having Wonderful Time* (Arthur Kober).
- 1939: *Life With Father* (Howard Lindsay and Russel Crouse).  
*Wuthering Heights* (Randolph Carter).
- 1940: *An International Incident* (Vincent Sheean).  
*Suzanna and the Elders* (Lawrence Langner and Armina Marshall).  
*Twelfth Night* (William Shakespeare).

#### Ballet:

- 1937: *Apollon Musagète* (Igor Stravinsky and George Balanchine), for the American Ballet.
- 1940: *Vienna: 1814* (Maria Von Weber and Leonide Massine), for the Ballet Russe de Monte Carlo.

#### Miscellaneous:

- 1938: *Faust* (Charles Gounod), for the Royal Opera, Covent Garden, London.  
*The Rivals* (Richard Brinsley Sheridan), for the Old Vic, London.

## NEW YORK LETTER

(Continued from page 695)

dynamic drive in American art. On a wind-swept North River pier a constantly shifting group of artists is seriously at work weeding out without fear or favor some three thousand oils, water colors, prints, sculptures, and drawings from three times that number submitted by hundreds of artists in Greater New York. I have seen a lot of the rejected work

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TITLE PAGE & INDEX  
MAGAZINE OF ART, VOLUME 33 (1940)

will be mailed on January 10 to all Libraries, Federation Chapters, and individuals who have asked for it in the past. Any Member or subscriber may have a copy, without charge, on request.

and quite a bit of the work accepted which is to be shown in more than sixty places throughout the city. If the public does not get a better cross section of contemporary American art than was afforded by the big contemporary show in the first year of the New York World's Fair, then one estimate of the work being done goes decidedly awry.

In this move to acquaint the public with what is going on in our midst and to promote sales of living artists' work, many of the better known men have not disdained to take part. And after the pictures are accepted, a further step in the plan calls for subsequent consideration of the works in the light of where they can be shown to best advantage. Quite different types of picture or sculpture or craft work are destined for a Fourteenth Street department store, the gallery of the American Woman's Association, an uptown gallery, and show places in the recesses of the Bronx or Brooklyn.

Whatever the outcome of Art Week in actual immediate sales, it is a move in the right direction. Sooner or later the American public as a whole is going to be made aware that it can buy works of art within its price range that are as worthy and desirable of possession in the home as radios, furniture, or books. Francis Henry Taylor, Director of the Metropolitan and chairman of the national committee, is fond of commenting that the American public has never been taught that it can buy art out of income as it buys the objects noted above. And this deficiency bids fair to be remedied if such efforts as Art Week are followed up by permanent rather than spasmodic effort. Godspeed.

## NEWS AND COMMENT

(Continued from page 701)

### The Mummy Room

THE BULLETIN OF the Minneapolis Institute of Arts records faithfully the reactions set down in writing by a small boy in the Egyptian mummy room. With the Editor's permission we reprint his prose poem, with no apologies to Gertrude Stein:

"Wo's me The mummy romm!

"Tisk tisk this mummy romm. Gives me the giters. Look at those mumies. And wheat 2,000 years old. This is a Oh whats this only a mumified hand and a cat. ivory paper, pottery sandals, beads head bands and wooden figres.

"I am going to be first to get out of this romm."

### Silver: Cleveland and Richmond

THE CLEVELAND MUSEUM OF ART is the recipient of an unusually fine collection of early American silver, the gift of Hollis French. Mr. French is known for his studies on the subject, which include *Early American Silversmiths and Their Marks* (1917), and *Jacob Hurd and His Sons, Nathaniel and Benjamin, Silversmiths* (1939), both published by the Walpole Society. Included in the gift are two hundred and twelve pieces of early American silver, and seven pieces other than American, making a total of two hundred and nineteen items in all. Among them is a teapot of grace and distinction by Nathaniel Hurd, who was also an engraver

(Continued on page 710)



Irma Rothenstein: Mandolin Player. Bronze. Miss Rothenstein is a newcomer to America



# Carl Milles: Sculptor

*An Interpretation of His Work*

By MEYRIC R. ROGERS

OVER two hundred forty illustrations, together with the necessary biographical background; a discussion of the technique and stylistic development by which Milles has attained his complete expression; an analytical summary of the sources of his work; and an estimate of its significance in the art of our time. There is also a check list of his principal works with dates and locations. Beautifully bound and printed on heavy stock.  $14\frac{3}{4}'' \times 10''$ . \$15.00

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## NEW STUDIES IN THE HISTORY OF ART

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HAGIA SOPHIA. By Emerson Howland Swift.

A complete study of the history, archaeology, architecture and esthetic of Hagia Sophia, the masterpiece of Byzantine architecture, is now for the first time available in the English language. The early chapters deal with the history and appearance of the church in terms fitted for the general reader. The later chapters contain a complete and detailed technical study of the church. 34 diagrammatic and detail linecuts and 46 collotype plates . . . . . \$10.00

Morningside Heights, New York

COLUMBIA UNIVERSITY PRESS

(Continued from page 708)

and painter, and whose portrait of Copley, incidentally, hangs in the Cleveland Museum. Among other examples are objects by John Hull and Robert Sanderson, John Edwards, Edward Winslow, Jeremiah Dummer, John Coney, Ephraim Cobb, Jacob Hurd, Paul Revere, Benjamin Wynkoop, and Moody Russell.

An exhibition of silverware at the Virginia Museum of Fine Arts in Richmond, until the first of the year, contains British examples from Virginia collections, French silver from the Helft collection, Colonial silver from the Garvan collection at Yale and from private collections in Virginia, as well as work by contemporary craftsmen.

### Lindberghs Give Despiau Head to Museum

A BRONZE CAST of the head of Anne Lindbergh by Despiau, which was reproduced in the August, 1940, issue of the Magazine, has been given to the Museum of Modern Art in New York by Colonel and Mrs. Lindbergh, and is now on display there. The head, it will be recalled, was exhibited in Paris shortly before the French capital was occupied by the Nazis.

### John Heliker

NEW PAINTINGS BY John Heliker at the Walker Galleries in New York recall the favorable attention his drawings and water colors received there four years ago. Heliker's oils

have been included in group exhibitions, but this is his first one-man show in the medium. The work of this thirty-one year old artist has considerable character and originality. He is already represented in the Fogg Art Museum, the San Francisco Museum of Art, the Addison Gallery of American Art, the Denver Art Museum, and the University of Nebraska.

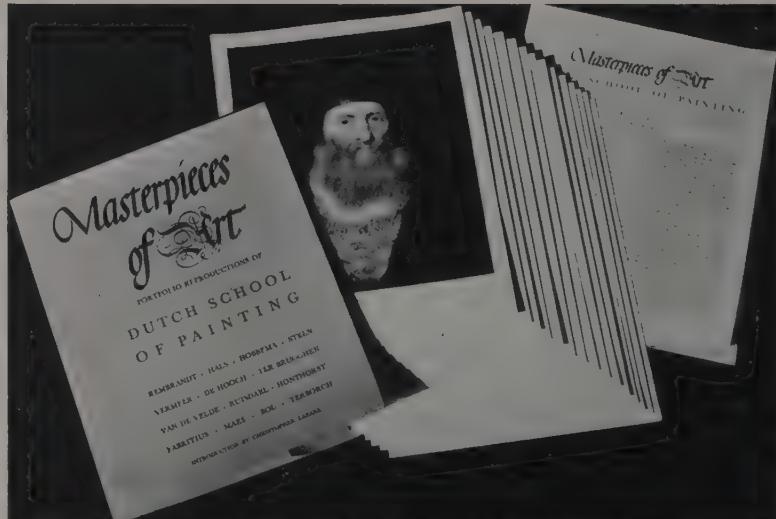


Nathaniel Hurd (1729-1777): Colonial silver teapot. One of the items in the Hollis French gift to the Cleveland Museum

# Masterpieces of Art

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ALSO "European and American Painting From 1500 to 1900" by WALTER PACH. The Official Illustrated Book of the 1940 MASTERPIECES OF ART EXHIBITION can be obtained for \$1.00 postpaid. This book contains 187 Illus., 175 biographies and 288 pages. Please send ..... copies of the Portfolio of the Dutch School (50c postpaid). Please send ..... copies of the Illustrated Book of the 1940 Masterpieces of Art Exhibition (\$1.00 postpaid) to:

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## Artists for Defense

IN ADDITION TO the animation artists sought by the War Department, as announced in the November issue, the government also seeks lithographers and engravers urgently needed for national defense. Particulars appear in the information section at the back of this issue, page 716.

## Atlantic Fine Arts Essay Contest

THE ATLANTIC MONTHLY, in association with the American Institute of Architects, has announced a \$1000 prize for the best essay on "The Fine Arts in America." A second prize of \$500 will be given to the runner-up. The awards have been made possible through the Waid Education Fund of the American Institute of Architects.

Manuscripts should not be more than 5000 or less than 2000 words long, and they must be submitted to the *Atlantic Monthly* on or before April 1, 1941. Detailed information will be sent to those who are interested on application to the *Atlantic Monthly* Boston, Massachusetts.

## Prize Winners

ERNEST FIENE'S *Razing Old Post Office, New York* received the Ada S. Garrett prize of \$750, given this year for the first time, at the Fifty-first Annual Exhibition of American Paintings and Sculpture, on view at the Art Institute of Chicago until January 5. The Mr. and Mrs. Frank G. Logan Medal and \$500 went to Hannah Small for her white alabaster sculpture, *Curled Figure*. Ann Brockman won the Norman Wait Harris Medal and \$500 for her canvas *Evicted*; Raphael Soyer received the Norman Wait Harris Prize of \$300 for his painting *Bus Passengers*; Hermann Dyer won the Kohnstamm prize; Edwin Boyd Johnson, the William M. R. French Memorial Gold Medal; Sam Ostrowsky, the Bertha Aberle Florsheim Memorial Prize; Ralph von Lehmden, the Martin B. Cahn Prize. Jerry Farnsworth, Samuel Cashwan, Constance Coleman Richardson, and Maurice Ritman received honorable mention for their entries.

Ivan Le Lorraine Albright won the Philadelphia Water Color Prize at the Thirty-eighth Annual Philadelphia Water Color and Print Exhibition, and the Thirty-ninth Annual Exhibition of Miniatures, Pennsylvania Academy of the Fine Arts. Charles Burchfield received the Dana Water Color Medal and Federico Castellon, the Eyre Medal. The Pennell Memorial Medal went to Roy M. Mason, the Dawson Memorial Medal to Charles E. Heil.

Robert Preusser won the purchase prize at the Sixteenth Annual Exhibition of Houston Artists, held during November at the Museum of Fine Arts in Houston, Texas. Mr. Preusser, 21 years old, is a student at Tulane University, New Orleans, Louisiana, and a one-time pupil of L. Moholy-Nagy at the School of Design, Chicago. Carden Bailey, Genevieve Filson, Edward M. Schiowitz, Dorothy Hood, and Gene Charlton received honorable mention.

# ARTISTS SAY THE SILLIEST THINGS

by

GUY PÉNE du BOIS

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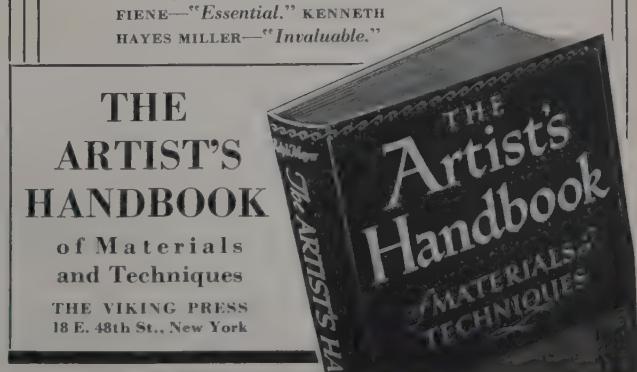
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# DECEMBER EXHIBITIONS

## ALBANY, NEW YORK

*Albany Institute of Science, Art & History:* Artists of Western New York. Water Colors by George Cole; to Dec. 8.

## ANN ARBOR, MICHIGAN

*Art Association:* Drawings by American Artists (AFA); Dec. 9-23.

## ANDOVER, MASSACHUSETTS

*Addison Gallery of American Art:* Design in Architecture. Design in the Landscape; to Dec. 30.

## APPLETON, WISCONSIN

*Lawrence College:* Paintings by Tom Dietrich; Dec. 4-Jan. 9.

## BALTIMORE, MARYLAND

*Baltimore Museum of Art:* Sculpture & Carl Milles. Prints & Drawings by Sculptors. Artists Union of Baltimore; to Dec. 30.

*Maryland Institute:* Sketches from Evening Sun Contest; Dec. 15-Jan. 4.

*Municipal Art Society:* Baltimore Artists; Dec. 1-31.

*Walters Art Gallery:* Egyptian Religion; Dec. 6-Jan. 15. Greek Vases; from Dec. 23.

## BETHLEHEM, PENNSYLVANIA

*Lehigh University:* Lehigh Artists; Dec. 1-15.

## BLOOMFIELD HILLS, MICHIGAN

*Cranbrook Institute of Science:* Wood Carvings by William O. Block; to Dec. 10.

## BOSTON, MASSACHUSETTS

*Institute of Modern Art:* Rouault Retrospective; to Dec. 8. American Plastics, 1940; Dec. 13-Jan. 12.

*Museum of Fine Arts:* Miniature Rooms by Mrs. James Ward Thorne. Cartoons by David Low; Dec. 4-Feb. 2.

## BRADENTON, FLORIDA

*Memorial Pier Gallery:* Contemporary American Exhibition; to Dec. 14.

## BROOKLYN, NEW YORK

*Brooklyn Museum:* Art Finds a Way; to Jan. 2. The Nativity in Art; to Jan. 5.

## BUFFALO, NEW YORK

*Albright Art Gallery:* Line in Art.

## BURLINGTON, VERMONT

*Fleming Museum:* WPA Exhibition; Dec. 1-31.

## BUTTE, MONTANA

*Bute Art Center:* Work by Edith Allport. Water Colors by WPA Artists; Dec. 1-31.

## CAMBRIDGE, MASSACHUSETTS

*Fogg Museum:* Old Master Drawings.

## CHARLOTTE, NORTH CAROLINA

*Mint Museum:* Oils by Knute Heldner. Paintings & Etchings by Milan Petrovic. Prints by J. J. Lankes. Portraits by Wilford Conrow; Dec. 1-31.

## CHARLOTTE COURT HOUSE, VIRGINIA

*Public Library:* Woodbury Memorial Exhibition (AFA); Dec. 1-30.

## CHELTHENHAM, PENNSYLVANIA

*Art Centre:* Paintings by Robert D. Goldman; to Dec. 21.

## CHICAGO, ILLINOIS

*Art Institute:* 51st Annual of American Paintings & Sculpture; to Jan. 5. Japanese Prints; to Dec. 20. Lithographs by Daumier. Prints by Rembrandt & his Contemporaries. Beginnings of Lithography; to Dec. 15. Self-Portraiture; to Jan. 15.

*Chicago Galleries Association:* Members Show; Dec. 1-31. *Quest Art Galleries:* Paintings by E. H. Bennett; to Dec. 16.

## CINCINNATI, OHIO

*Cincinnati Art Museum:* Lithographs by Bellows. Miniature Prints. Contemporary Prints & Drawings; to Jan. 5. Drawings by American Humorists; to Dec. 30.

## CLEVELAND, OHIO

*Cleveland College:* Water Colors by William Zorach; to Dec. 15.

*Cleveland Museum of Art:* Picasso Exhibition; to Dec. 8. American Silver. Contemporary English Wood Engravings; to Dec. 29. 18th-Century French Prints; to Jan. 1.

*Allen Tucker Memorial Exhibition (AFA):* Dec. 15-Jan. 31.

## COLUMBUS, OHIO

*Columbus Gallery of Fine Arts:* 31st Annual of Columbus Art League; to Dec. 10. Graphic Arts; Dec. 1-31.

## CONWAY, ARKANSAS

*Hendrix College:* Arkansas Painters & Sculptors Annual; Dec. 7-19.

## COSHOCOTON, OHIO

*Johnson-Humrickhouse Museum:* Athletics & Festivals of Greece (AFA); to Dec. 7. Photography; Dec. 7-30.

## DALLAS, TEXAS

*Dallas Museum of Fine Arts:* Prints by Käthe Kollwitz (AFA). Paintings by William Ritschel; to Dec. 28. Paintings by Jerry Bywaters; Dec. 8-21. Paintings by Inez Staub Elder; Dec. 22-Jan. 4. Madonna Exhibition; Dec. 15-Jan. 4. Persian Art; Dec. 15-Jan. 11.

## DAYTON, OHIO

*Dayton Art Institute:* Local Artists; to Dec. 31.

## DELAWARE, OHIO

*Ohio Wesleyan University:* Philadelphia Water Color Rotary (AFA); to Dec. 7.

## DENVER, COLORADO

*Denver Art Museum:* Water Colors by Kraemer Kittredge. Lithographs by Carroll Cloar; to Dec. 15. Bookbindings by Clara Hatton; Dec. 9-30.

## DETROIT, MICHIGAN

*Institute of Arts:* Michigan Artists Annual; to Dec. 10.

## DURHAM, NORTH CAROLINA

*Duke University:* Paintings by The Eight (AFA); to Dec. 20.

## ELGIN, ILLINOIS

*Sears Academy of Fine Arts:* Christmas Exhibition; to Dec. 20.

## ELMIRA, NEW YORK

*Aron Art Gallery:* Painting & Sculpture by Local Artists; Dec. 3-29.

## EMPORIA, KANSAS

*State Teachers College:* American Water Colors (AFA); to Dec. 20.

## ESSEX FELLS, NEW JERSEY

*James R. Marsh Gallery:* Work by New York Society of Craftsmen; Dec. 6-Jan. 10.

## EVANSVILLE, INDIANA

*Society of Fine Arts & History:* Madonnas; to Dec. 15. Photographic Salon; Dec. 15-Jan. 1.

## FITCHBURG, MASSACHUSETTS

*Art Center:* Paintings by Herbert Barnett; Dec. 1-30.

## FORT WAYNE, INDIANA

*Art Museum:* Old Glass. Antique Wall Papers. Paintings by Grace L. Motz; Dec. 1-31.

## GALLUP, NEW MEXICO

*Art Center:* Paintings by Indian Art Students; to Dec. 31.

## GRAND RAPIDS, MICHIGAN

*Grand Rapids Art Gallery:* American Folk Art; to Dec. 15.

## GREENVILLE, MISSISSIPPI

*Delta Art Center:* Paintings by Pedro Cervantez. Water Colors from Mississippi Art Association; Dec. 3-25.

## HAGERSTOWN, MARYLAND

*Washington County Museum of Fine Arts:* Handwoven Textiles by Contemporary Americans; Dec. 1-31.

## HARTFORD, CONNECTICUT

*Wadsworth Atheneum:* Water Colors by Connecticut Artists; to Dec. 15.

## HOUSTON, TEXAS

*Museum of Fine Arts:* Lone Star Printmakers; Dec. 1-15.

Water Colors by Margaret Fisher; Dec. 1-29. Paintings by Frederic Taubes; Dec. 6-29.

## IOWA CITY, IOWA

*University of Iowa:* Mural Designs (AFA); Dec. 1-21.

Prints by Emil Ganso; Dec. 1-31.

## JACKSONVILLE, FLORIDA

*Art Center:* Paintings by Local Artists; to Dec. 7. Palette & Brush Show; Dec. 9-31. Index of American Design; Dec. 23-Jan. 4.

## JACKSONVILLE, ILLINOIS

*Jacksonville Art Association:* Portraits of Children (AFA); Dec. 6-15.

## KANSAS CITY, MISSOURI

*Nelson Gallery:* German, Flemish & Dutch Paintings. Flemish & Dutch Drawings. Dutch Prints; Dec. 1-31.

## LA GRANDE, OREGON

*Grande Ronde Valley Art Center:* Paintings from New York World's Fair; to Dec. 9. Paintings by Danish Children; Dec. 7-30.

## LOS ANGELES, CALIFORNIA

*Dalzell Hatfield Galleries:* Paintings by Etienne Ret. Pottery by Glen Lukens; Dec. 1-31.

*Foundation of Western Art:* California Crafts; Dec. 2-28.

*Los Angeles County Museum:* Edouard Vysekal Memorial; to Dec. 29. Walt Disney Retrospective. Work by Karoly Fulop; to Jan. 1.

## LOUISVILLE, KENTUCKY

*River Road Gallery:* Water Colors by Robert Purdy; to Dec. 14.

*Speed Memorial Museum:* Paintings by Cleveland Artists.

Paintings by E. H. Hays; to Dec. 10.

## MADISON, WISCONSIN

*Wisconsin Union:* 7th Annual Wisconsin Salon; to Dec. 13.

## MANCHESTER, NEW HAMPSHIRE

*Currier Gallery of Art:* Water Colors & Drawings by Lily Smulders. Prints; Dec. 2-25.

## MEMPHIS, TENNESSEE

*Brooks Memorial Art Gallery:* Paintings by Marcella Comes; to Dec. 7. Contemporary Argentine Art (AFA); Dec. 8-29.

## MIDDLETON, CONNECTICUT

*Wesleyan University:* Wooden House in America (Museum of Modern Art); Dec. 9-23. Prints by American Artists; Dec. 1-28.

## MILLS COLLEGE, CALIFORNIA

*Art Gallery:* Objects for Daily Use; to Dec. 15.

## MILWAUKEE, WISCONSIN

*Layton Art Gallery:* Paintings by Wisconsin Artists; Dec. 4-31.

## MINNEAPOLIS, MINNESOTA

*Minneapolis Institute of Arts:* 9th Annual Photography Salon from Dec. 7. Japanese Color Prints; from Dec. 13.

*University Gallery:* National Scholastic; to Dec. 13. Modern Paintings, Rugs & Designs. Metal Sculpture by David Smith; Dec. 3-28. Lithographs by Chicago WPA Artists; Dec. 11-Jan. 2.

*Walker Art Center:* Non-Popular Art; to Dec. 31.

## MONTCLAIR, NEW JERSEY

*Art Museum:* Small Paintings under \$100; Dec. 1-21. *Public Library:* Illustrations from Current Books. Children's Books; Dec. 1-21.

## NEWARK, NEW JERSEY

*Newark Art Club:* American Indian Arts & Crafts; Dec. 1-31.

*Newark Museum:* Prints by Contemporary Artists. Oriental Art. Christmas Wrappings; to Dec. 30.

*Rabin & Krueger Gallery:* Water Colors by Henry Gasser; to Dec. 14.

## NEW HAVEN, CONNECTICUT

*Yale University Art Gallery:* Contemporary British Paintings; to Dec. 8.

## NEW ORLEANS, LOUISIANA

*Delgado Museum:* New Orleans Art League & Louisiana Society of Etchers; to Dec. 17.

## NEW YORK CITY

*American Fine Arts Society:* 215 W. 57th St.; New York Society of Painters; Dec. 5-19.

*Art Galleries:* 42 W. 57th St.; Black & Whites by R. Rose Kappel. Group Show; Dec. 1-24. Small Paintings & Sculpture by National Association Women Painters & Sculptors; Dec. 16-Jan. 4.

*Artists' Gallery:* 113 W. 13th St.; Paintings by James Lechay; to Dec. 9. Paintings from \$5-\$80; Dec. 10-31.

*Associated American Artists:* 711 5th Ave.; Water Colors by Joseph Margulies; Dec. 5-25. Budget Show of Art; to Jan. 1.

*Babcock Galleries:* 38 E. 57th St.; Paintings by Douglas Gordline; Dec. 9-28.

*Barbizon-Plaza Galleries:* 101 W. 58th St.; American Veterans Society of Artists Annual; to Dec. 25.

*Bignou Gallery:* 32 E. 57th St.; Paintings by Maurice Garreau-Dombasle; Dec. 2-14. Paintings by Dahlov Ipcar; Dec. 16-Jan. 4.

*Buckholz Gallery:* 32 E. 57th St.; Paintings by Franz Marc; to Dec. 7. Selected Prints; Dec. 9-28.

*Carroll Carstairs:* 11 E. 57th St.; Original Drawing for Walt Disney's Fantasia; Dec. 2-24.

*Collectors of American Art, Inc.:* 38 W. 57th St.; Prints, Paintings & Sculpture for Distribution to Members.

*Columbia University Art Gallery:* 1145 Amsterdam Ave.; Paintings by Jacob Lawrence. Prints by Hokusai; from Dec. 15.

*Contemporary Arts:* 38 W. 57th St.; Paintings under \$50; to Dec. 28.

*Cooper Union:* Cooper Square; Shells & Decoration; to Dec. 24.

*Durand-Ruel:* 12 E. 57th St.; 19th-Century French Paintings; Dec. 1-31.

*Eighth Street Gallery:* 39 E. 8th St.; Group shows; Dec. 1-31.

*Ferargil Galleries:* 63 E. 57th St.; Water Colors by John Pike. Portraits by Abram Poole; to Dec. 10.

*Fifteen Gallery:* 37 W. 57th St.; Paintings by A. C. Henshaw; Dec. 2-14. Water Color Annual; Dec. 16-28. Paintings by Charles A. Aiken; Dec. 30-Jan. 11.

*Forty-Seventh Street Gallery:* 25 W. 47th St.; Paintings by Arnold Hoffmann; to Dec. 14.

*Four Sixty Park Avenue Gallery:* Paintings by Robert T. Francis; Dec. 2-14. Portrait Show; Dec. 1-31.

*Grand Central Art Galleries:* 15 Vanderbilt Ave.; Paintings by Claude Buck; Dec. 10-24. Water Colors by Gordon Grant; Dec. 3-21. Prints by Contemporary Americans; Dec. 3-28.

*Grand Central Art Galleries:* 5th Ave. Branch, Hotel Gotham; Portraits by John Young-Hunter; Dec. 3-14.

*Harlow, Kepell & Co.:* 670 5th Ave.; Water Colors by Dwight Shepler. Drawings & Water Colors for Walt Disney's Fantasia; Dec. 1-31.

*Marie Harriman Gallery:* 61 E. 57th St.; Paintings by Courbet; to Dec. 10. Paintings by Patsy Santo. Water Colors by O. A. Renne; Dec. 9-Jan. 4.

*Kleemann Galleries:* 38 E. 57th St.; Portraits by Channing Hare; Dec. 2-21. Etchings by John Kelly; Dec. 9-31.

*Knoedler Galleries:* 14 E. 57th St.; Sculpture & Water Colors by Jo Davidson; Dec. 2-15. Water Colors by Henrietta Hoopes; Dec. 16-31.

*Koester Galleries:* 71 E. 57th St.; 17th Century Flower Paintings; from Dec. 2.

*Kraushaar Galleries:* 730 5th Ave.: Mahonri Young Retrospective; to Dec. 21.

*Julien Levy Gallery:* 15 E. 57th St.; Paintings by Ludwig Bemelmans. Drawings by Milton Caniff. Toys by Joseph Cornell. Colored Photographs by David Hare; Dec. 10-Dec. 25.

*Lilienfeld Galleries, Inc.:* 21 E. 57th St.; Paintings by Manfred Schwartz; Dec. 2-20.

*Macbeth Gallery:* 11 E. 57th St.; Paintings & Sketches by Jay Connaway; Dec. 3-30.

*Pierre Matisse Gallery:* 41 E. 57th St.; Paintings by Loren MacIver; to Dec. 14.

*Metropolitan Museum of Art:* 5th Ave. & 82nd St.; Prints by Living American Artists; to Jan. 12. Carriage Designs; to Dec. 29. Water Colors by Edgar W. Jenney; to Feb. 2. The Art of the Jeweler; to Jan. 26. Medieval Arts & Armor (at The Cloisters).

*Midtown Galleries:* 605 Madison Ave.; Paintings by Simkha Simkovich; Dec. 2-21. Work by Fred Nagler; Dec. 23-Jan. 6.

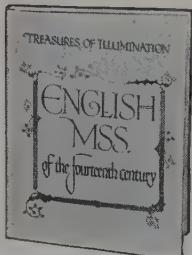
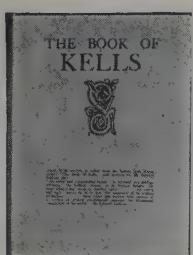
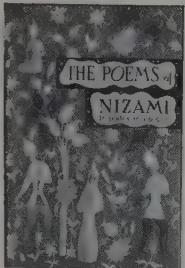
*Milch Galleries:* 108 W. 57th St.; Paintings & Drawings by Helen Sawyer; to Dec. 7.

*Montross Gallery:* 785 5th Ave.; Group Show; to Dec. 7.

Paintings by Yun Gee; Dec. 9-21.

(Continued on page 71)

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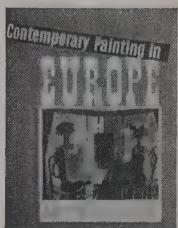
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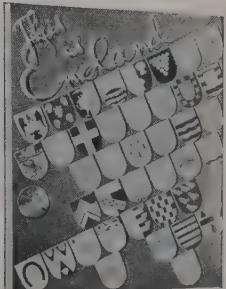


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## DECEMBER EXHIBITIONS

(Continued from page 712)

**Morton Galleries**, 130 W. 57th St.: Water Colors by Raymond Hill; Dec. 2-14. Sculpture by Leith Usher. Silk Screen Prints; Dec. 16-28.

**Museum of the City of New York**, 5th Ave. & 103rd St.: From Broadway to Hollywood. Architectural Wonders of Their Day; from Nov. 26. Philip Hone's New York 1828-1851. de Lancey Manuscripts; from Dec. 17.

**Museum of Modern Art**, 11 W. 53rd St.: Work by Frank Lloyd Wright & David Wark Griffith.

**Newhouse Galleries, Inc.**, 15 E. 57th St.: Work by Angna Enters; Dec. 9-23.

**New York Public Library**, 5th Ave. & 42nd St.: 250th Print Exhibition; to Dec. 31.

**Georgette Passedoit Gallery**, 121 E. 57th St.: Sculpture by José de Creeft; to Dec. 5. Sculpture by Challis Walker; Dec. 9-21.

**Perls Galleries**, 32 E. 58th St.: Modern Paintings; Dec. 2-31.

**Primitive Arts Gallery**, 54 Greenwich Ave.: Primitive Paintings & Sculpture; to Dec. 23. Horse in Painting & Sculpture; Dec. 26-Jan. 18.

**F.K.M. Rehn**, 683 5th Ave.: American Paintings; Dec. 1-31.

**Riverside Museum**, 310 Riverside Dr.: Contemporary French Art from New York World's Fair; to Dec. 15.

**Robert-Lee Gallery**, 69 E. 57th St.: Prints by Kawase Hasui; to Dec. 30.

**Robinson Galleries**, 126 E. 57th St.: Group Show; Dec. 1-31.

**Schneider-Gabriel Galleries**, 71 E. 57th St.: Paintings by Lucille Corcos; Dec. 2-14.

**Society of Designer-Craftsmen**, 64 E. 55th St.: Contemporary Ceramics, Furniture, Textiles, Rugs, Metals, Jewelry, Enamel, Wood Marquetry, Light Fixtures; to Jan. 3.

**Marie Sterner**, 9 E. 57th St.: Paintings by American Artists; to Dec. 30.

**Studio Guild**, 730 5th Ave.: Individual & Group Shows; Dec. 1-31.

**Uptown Gallery**, 249 West End Ave.: Water Colors by Irving Lehman; to Dec. 13. Water Colors by Thomas Nagai; Dec. 16-Jan. 9.

**Vendome Gallery**, 59 W. 56th St.: Group Show; to Dec. 7. Christmas Exhibition; Dec. 7-21. 5th Anniversary Show; Dec. 21-Jan. 4.

**Wakefield Gallery**, 64 E. 55th St.: Paintings & Drawings by Catherine Nelson; to Dec. 7. Group Show; Dec. 10-31.

**Walker Galleries**, 108 E. 57th St.: Humorous Drawings by Richard Taylor; Dec. 2-28.

**Wells Gallery**, 65 E. 57th St.: Sung Dynasty Ceramics; to Dec. 18.

**Whitney Museum of American Art**, 10 W. 8th St.: Annual of Contemporary American Painting; to Jan. 8.

**Willard Gallery**, 32 E. 57th St.: Alexander Calder Jewelry; Dec. 2-25.

**NORFOLK, VIRGINIA**

**Norfolk Museum**: Paintings by Bette Beggs; to Dec. 8. Etchings & Drawings by Daniel Garber; to Jan. 6. Paintings from Southern States Art League; Dec. 8-29. Photography International; Dec. 15-Jan. 5.

**NORTHAMPTON, MASSACHUSETTS**

**Smith College Museum of Art**: Ballet History, Art & Practice; Dec. 5-18.

**OAKLAND, CALIFORNIA**

**Oakland Art Gallery**: 6th Annual of Bay Region Art Association; to Dec. 16.

**OLIVET, MICHIGAN**

**Olivet College**: 18th & 19th-Century French Textiles; Dec. 9-20.

**OMAHA, NEBRASKA**

**Joslyn Memorial**: Six States Annual; to Dec. 31. Small Oils (AFA); Dec. 1-25.

**University of Omaha**: Paintings & Drawings by John Pusey; Dec. 1-30.

**OTTUMWA, IOWA**

**Art Center**: Paintings by Carl G. Nelson; Dec. 3-17. New England Paintings; Dec. 14-Jan. 1.

**OXFORD, MISSISSIPPI**

**Oxford Art Gallery**: Paintings by John McCrady; to Dec. 18. Oriental Dolls; from Dec. 18.

**PARKERSBURG, WEST VIRGINIA**

**Fine Arts Center**: Southern Printmakers' 5th Rotary; Dec. 2-Jan. 6.

**PASADENA, CALIFORNIA**

**Nicholson Gallery**: Lithographs by Adèle Watson. Paintings by Grace Hudson; Dec. 1-Jan. 1.

**PENSACOLA, FLORIDA**

**Art Center**: Paintings by R. H. McKelvey; to Jan. 4.

**PHILADELPHIA, PENNSYLVANIA**

**Art Alliance**: Prints, Crafts, Painting & Sculpture Exhibitions; Dec. 2-31.

**Pennsylvania Academy of the Fine Arts**: 38th Annual of Water Color & Prints. 39th Annual of Miniatures; to Dec. 8.

**PITTSBURGH, PENNSYLVANIA**

**Carnegie Institute**: Survey of American Painting; to Dec. 15.

**University of Pittsburgh**: Spanish Paintings; to Dec. 20.

**PITTSFIELD, MASSACHUSETTS**

**Berkshire Museum**: Paintings by Springfield Artists' Union. Chinese Finger Painting. Paintings & Prints by Local Artists. Photographic Prints; Dec. 1-31.

**PORTLAND, MAINE**

**Sweat Memorial Art Museum**: Paintings by Eugene Vail; Dec. 8-Jan. 5.

**PORTLAND, OREGON**

**Portland Art Museum**: Photography; to Dec. 30. Paintings by Artists under 35; Dec. 2-16.

**PROVIDENCE, RHODE ISLAND**

**Public Library**: Fifty Books of the Year; to Dec. 7.

**Rhode Island School of Design Museum**: Pre-Columbian Art; from Dec. 1.

**RALEIGH, NORTH CAROLINA**

**Art Center**: 18th-Century English Paintings; Dec. 4-18.

**RICHMOND, VIRGINIA**

**Virginia Museum of Fine Arts**: Paintings by Elizabeth Nottingham; to Dec. 9. Paintings by Carson Davenport; Dec. 11-30. Art of the Silversmiths; to Dec. 30.

**ROCHESTER, NEW YORK**

**Memorial Art Gallery**: 19th International Water Color. Sculpture by Clay Club; Dec. 1-31.

**ROCKFORD, ILLINOIS**

**Rockford Art Association**: Paintings by Agnes H. Ferguson; to Dec. 15. Paintings by Margot Walton; Dec. 16-Jan. 5. National Art Society Collection; Dec. 2-15.

**ROSWELL, NEW MEXICO**

**Art Center**: Silk Screen Prints; Dec. 3-24. Paintings from Indian Schools; Dec. 24-31.

**ST. LOUIS, MISSOURI**

**City Art Museum**: Mexican Exhibition (Museum of Modern Art); Dec. 1-29. Paintings of Scenes & Characters from *The Long Voyage Home*; Dec. 6-22.

**ST. PAUL, MINNESOTA**

**St Paul Gallery**: Ceramics from Golden Gate Exposition; Dec. 1-31.

**ST. PETERSBURG, FLORIDA**

**Art Center**: 4th Annual Exhibition of Florida Art Project; to Dec. 28.

**SALT LAKE CITY, UTAH**

**Utah State Art Center**: Survey of Contemporary Utah Painting; Photographs by Minor White; Dec. 1-31.

**SAN ANTONIO, TEXAS**

**Witte Memorial Museum**: 11th Annual by Local Artists; Dec. 7-Jan. 5.

**SAN DIEGO, CALIFORNIA**

**Fine Arts Gallery**: 26th Annual of San Diego Art Guild; to Jan. 2.

**SAN FRANCISCO, CALIFORNIA**

**California Palace of the Legion of Honor**: Paintings by A. G. Warshawsky; to Dec. 15. Drawings by Gene

Frances; to Dec. 14. Water Colors by George Post; Dec. 7-Dec. 29. Works by Rodin; Dec. 1-31.

**San Francisco Museum of Art**: Paintings by Rinaldo Cuneo. San Francisco Women Artists' Annual; to Dec. 8. Paintings by Rico Lebrun; to Dec. 15.

**SCRANTON, PENNSYLVANIA**

**Everhart Museum**: Exhibitions by Nura and Priscilla L. Garrett. Paintings by Cleveland Artists. Artists of Scranton & Vicinity; Dec. 1-31.

**SEATTLE, WASHINGTON**

**Seattle Art Museum**: Paintings by Tom Craig. Silk Screen Prints. Paintings & Drawings by Jon Corbino. Paintings from Central & South America. Airbrush Paintings by Averill Daigle; Dec. 4-Jan. 5.

**SEWANEE, TENNESSEE**

**University of the South**: Sculpture by Pryyear Mims; Dec. 3-14.

**SHREVEPORT, LOUISIANA**

**State Art Gallery**: Wall Papers; Dec. 1-14. Water Colors by Frederic Whicker; Dec. 15-28.

**SPokane, WASHINGTON**

**Art Center**: Inland Empire Camera Club; Dec. 6-14. Water Color Prints from California Art Project; Dec. 14-24. Paintings by WPA Artists; Dec. 24-Jan. 14.

**SPRINGFIELD, ILLINOIS**

**State Museum**: Japanese Accessories. Chinese Ancestral Portraits. Tibetan Books, Brasses & Textiles; Dec. 1-31.

**SPRINGFIELD, MASSACHUSETTS**

**G. W. V. Smith Art Gallery**: Springfield Artists' Guild; Dec. 1-15.

**Springfield Museum**: Study of Painting by Edward Hopper; to Dec. 26.

**SPRINGFIELD, MISSOURI**

**Springfield Art Museum**: Prairie Water Colors; Dec. 1-31.

**STATE COLLEGE, PENNSYLVANIA**

**College Art Gallery**: Pastels by Frank H. Anderson; Dec. 7-22. Works from Pennsylvania Academy of the Fine Arts; Dec. 1-21.

**TACOMA, WASHINGTON**

**Tacoma Art Association**: 16th & 17th-Century Italian & Dutch Paintings; Dec. 1-21.

**TOLEDO, OHIO**

**Toledo Museum**: Paintings by Jonas Lie; Dec. 8-29.

**TULSA, OKLAHOMA**

**Philbrook Art Museum**: Venetian Masters. American Glassware. 6th Annual of Painters & Print Makers Guild; Dec. 3-29.

**WASHINGTON, D. C.**

**Arts Club**: Paintings by Grover Page, Jr. Prints by Georgia O'Keeffe; Dec. 15-27.

**Children's Art Gallery**: Work by Argentine Children; Dec. 10-Jan. 31.

**Corcoran Art Gallery**: Paintings by Catharine Critcher; to Dec. 5. 45th Annual of Washington Water Color Club; Dec. 14-Jan. 19.

**Howard University Gallery**: Religious Art; to Dec. 31.

**Little Gallery**: Christmas Exhibition; Dec. 1-31.

**National Collection of Fine Arts**: Etchings, Engravings & Paintings by William B. Closson. Wood Engravings from Southern Printmakers Society. New York Camera Club. Dec. 1-31.

**Phillips Memorial Gallery**: Annual Christmas Exhibition; to Dec. 31. Rouault Retrospective; from Dec. 15.

**Whyte Gallery**: Walt Disney Originals; to Dec. 25.

**WILLIAMSBURG, VIRGINIA**

**College of William & Mary**: Small Sculptures (AFA); Dec. 4-20.

**WILMINGTON, DELAWARE**

**Wilmington Society of the Fine Arts**: Paintings by John Noble. Paintings & Drawings by Birger Sandzen; Dec. 9-29.

**WORCESTER, MASSACHUSETTS**

**Worcester Art Museum**: Contemporary Water Colors by American Artists; to Dec. 15. Design for Living. Contemporary Prints; to Dec. 8.

**YOUNGSTOWN, OHIO**

**Burter Art Institute**: Paintings by Harry H. Shaw. Japanese Prints. IBM Contemporary Art from 79 Countries. Water Colors by Art Clubs of Youngstown. Paintings by Frances Kaifer; to Dec. 8.

## GIFT ORDER FORM

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Dear Sirs:

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## WHERE TO EXHIBIT

(Continued from page 715)

bounded by Harrisburg, Pa.; Frederick, Md.; Winchester, Va.; Cumberland, Md. Media: painting, prints & sculpture. No jury of selection. Two works may be entered. Jury. Cash prizes. Entry cards due Dec. 31; works Jan. 15. J. R. Craft, Director, Washington County Museum, City Park, Hagerstown, Md.

### SOUTH

#### 8TH BIENNIAL FOR VIRGINIA ARTISTS

Apr. 12-May 14. *Virginia Museum of Fine Arts*, Richmond, Va. Open to artists born or residing in Virginia. All media. Jury. Purchase prizes. Entry cards due Mar. 15; works Mar. 22. Thomas C. Colt, Jr., Director, Virginia Museum of Fine Arts, Grove Ave., Richmond, Va.

#### TEXAS GENERAL

Feb. 2-15. *Dallas Museum of Fine Arts*, Dallas, Tex. Circulated to Houston, San Antonio & Tulsa. Open to residents of Texas & Oklahoma. All media. Jury. Three \$100 prizes. Entry cards due Jan. 22; works Jan. 27. Richard Foster Howard, Director, Dallas Museum of Fine Arts, Centennial Park, Dallas, Tex.

#### 12TH ANNUAL ALLIED ARTS, DALLAS

Apr. 6-May 3. *Dallas Museum of Fine Arts*, Dallas, Tex. Open to residents of Dallas County. Jury. Purchase & cash prizes. Entry cards due Mar. 26; works Mar. 31. Richard Foster Howard, Director, Dallas Museum of Fine Arts, Centennial Park, Dallas, Tex.

#### ANNUAL THREE COUNTY EXHIBITION: ATLANTA ART ASSOCIATION

Feb. 1-15. *High Museum of Art*, Atlanta, Ga. Open to residents of Fulton, DeKalb & Cobb Counties, Ga. All media. Jury. Entry cards & works due Jan. 24. L. P. Skidmore, Director, 1262 Peachtree St., N. E., Atlanta, Ga.

### MID-WEST

#### 6TH ANNUAL NEW YEAR SHOW, YOUNGSTOWN

Jan. 1-26. *Butler Art Institute*, Youngstown, O. Open to residents & former residents of Ohio, Pennsylvania, West Virginia. Media: oil & water color. Entry must not have been shown in Youngstown previously. Jury. Cash prizes. Entry cards & works due Dec. 8. J. G. Butler, III, Director, Butler Art Institute, 524 Wick Ave., Youngstown, O.

#### TOLEDO FEDERATION OF ART ANNUAL

May 3-31. *Toledo Museum of Art*, Toledo, O. Open to artists & craftsmen residing or formerly residing within a radius of 15 miles of Toledo. Media: oil, water color, print, sculpture, ceramic, metal work. Jury. Cash prizes. Entry cards & works due Apr. 26. J. Arthur MacLean, Curator, Toledo Museum of Art, Monroe St., Toledo, O.

#### CINCINNATI ARTISTS & CRAFTSMEN ANNUAL

Apr. 1941. *Cincinnati Art Museum*, Cincinnati, O. Open to residents of greater Cincinnati. Media: painting, sculpture, crafts. Jury. Cash Prizes. Walter H. Siple, Cincinnati Art Museum, Eden Park, Cincinnati, O.

#### OZARK ARTISTS, SPRINGFIELD, MISSOURI

Mar. 1-28. *Springfield Art Museum*. Open to residents & former residents of Missouri and neighboring states. All

media. Jury. Entry cards due Feb. 19; works Feb. 26. Deborah D. Weisel, City Hall, Springfield, Mo.

#### 28TH WISCONSIN PAINTERS & SCULPTORS ANNUAL

Apr. 1-30. *Milwaukee Art Institute*, Milwaukee, Wis. Open to artists residing in Wisconsin for at least one year. Media: oil, water color, tempera, fresco, sculpture. Jury. Purchase & cash prizes. Alfred G. Pelikan, Director, Milwaukee Art Institute, 772 N. Jefferson St., Milwaukee, Wis.

### WEST

#### 2ND ANNUAL FOR ARTISTS OF TACOMA & SOUTHWEST WASHINGTON

Apr. 13-May 10. *Tacoma Art Association*, College of Puget Sound, Tacoma, Wash. Open to artists of Tacoma & Southwest Washington. Media: oil, water color, sculpture. Jury. Cash prizes. Entry cards due Apr. 2; works Apr. 4. Melvin Kohler, Director, Tacoma Art Association.

#### STATEWIDE ART EXHIBITION OF THE SANTA CRUZ ART LEAGUE

Feb. 2-16. *City Auditorium*, Santa Cruz, Calif. Open to artists living or painting in California at time of exhibit. Media: oil, water color, pastel. Jury. Purchase prize. Entry cards due Jan. 24; works Jan. 25. Margaret E. Rogers, Santa Cruz Art League, Box 122, Seabright, Calif.

#### ASSOCIATION OF HONOLULU ARTISTS EXHIBITION

Mar. 1-15. *Honolulu Academy of Arts*. Open to residents of territory. Entrance fee \$3.00. Media: oil, water color, drawing, fresco, sculpture. Jury. Purchase & cash prizes. Association of Honolulu Artists, Honolulu Academy of Arts.

## SCHOLARSHIPS AND FELLOWSHIPS

**U. S. OFFICE OF EDUCATION, WASHINGTON, D. C.**  
*Convention for the Promotion of Inter-American Cultural Relations*, United States Office of Education, Washington, D. C.: Exchange Fellowships in any legitimate field of study, including art and music. Available for Costa Rica, Dominican Republic, Panama, & Venezuela. Open to citizens of the United States under 35, having education equivalent of 5 years beyond secondary school. Must submit definite plan for study or project in country desired, also have knowledge of language. Traveling, tuition & other expenses provided. Applications due Feb. 1; blanks secured from U. S. Office of Education, Federal Security Agency, Washington, D. C.

#### UNIVERSITY OF IOWA, IOWA CITY

Graduate Scholarships, posts as research & teaching assistants. For graduates with A.B. or equivalent degree to continue their education as artists or art historians. Recipients take regular schedule of graduate work. Appointments by Committee of Graduate College. Scholarships pay tuition; research & teaching assistants \$450 to \$600 & tuition. Applications filed by Mar. 1. Lester D. Longman, Head of Department of Art, University of Iowa, Iowa City.

#### LOUISIANA STATE UNIVERSITY, BATON ROUGE

Five graduate fellowships. Two years of advanced study for those taking M.A. in fine arts. Applicants must have A.B. degree, technical experience & creative achievement in some field of art. Studies entail advanced work in fresco & easel painting, design & art

education. Appointments by Fine Arts Faculty. Stipend \$50 per month for 9 months. Applications filed by Mar. 15. Duncan Ferguson, Dept. of Fine Arts, Louisiana State University, Baton Rouge, La.

#### COLUMBIA UNIVERSITY, NEW YORK CITY

*Pulitzer Traveling Scholarships in Art*. Applicants must be citizens, have had previous training & shown progress sufficient to indicate promise. No prescribed work. Appointments by Trustees of University after nomination by Advisory Board of School of Journalism, which depends on National Academy to certify as to most promising & deserving. Stipend: \$1,500. Applications filed by Feb. 1. Secretary of the University, Columbia University, New York City.

#### MONTCLAIR ART MUSEUM, NEW JERSEY

Scholarships for study in the Montclair Art Museum School. No stipend. Applicants must be deserving & show talent & must reside in the vicinity of the Museum. Selections made by the Director & Educational Committee of the Museum. Mrs. Mary C. Swartwout, Director, Montclair Art Museum, Montclair, N. J.

#### SCHOOL OF THE MUSEUM OF FINE ARTS, BOSTON

Annual awards. To provide in full or part three to six awards for needy students for study in School of the Museum. Applicants must submit examples of work. Competitive problems offered during first week of May. Jury is school faculty. Applications filed by April 23. Russell T. Smith, 230 Fenway, Boston, Mass.

#### ATLANTA ART ASSOCIATION & HIGH MUSEUM SCHOOL OF ART

Annual Scholarships in Museum School. Applicants, regularly enrolled students in a senior high school, must submit three original works. Full tuition awarded for one year. Jury. Applications filed by July 1. L. P. Skidmore, Director, 1262 Peachtree St., N. E., Atlanta, Ga.

#### SAN FRANCISCO ART ASSOCIATION

*The Abraham Rosenberg Traveling Scholarship*. Applicants residing for two years prior to application in the region must be U. S. citizens or show intention of same; registration for two semesters in California School of Fine Arts or graduate school controlled by Association. Age limit 25-35 years; applicants over 35 considered in exceptional cases; applicants must submit well defined plan; show completed original work, comprehensive examination given. Appointments by Board of Directors. Awards usually for one year. Stipend varies with individual project. Apply Executive Secretary, San Francisco Art Association, 800 Chestnut St., San Francisco, Calif.

#### SCHOLASTIC WEEKLY

Scholarships for high school students covering tuition to art schools. Applicants, recommended by art teacher or high school principal, must submit examples of work. For details write Scholastic Awards, Chamber of Commerce Building, Pittsburgh, Pa.

## COMPETITIONS

#### DESIGNS FOR HOME FURNISHINGS

*Museum of Modern Art*. Competition I: Open to any resident of the United States. Designs for furniture, lighting & fabrics suitable for middle income family. Jury. Winners will receive commercial contracts or \$250. Competition II: Open to residents of Latin American Republics. Designs for furniture for contemporary living requirements. Jury. Winners will receive round trip tickets to New York & \$1,000 for expenses of three to four months stay. Works due Jan. 11. Eliot F. Noyes, Competition Director, Museum of Modern Art, 11 W. 53rd St., New York City.

#### TWO SCULPTURE GROUPS & ONE SCULPTURE RELIEF FOR WAR DEPARTMENT BUILDING, WASHINGTON, D. C.

*Section of Fine Arts*, Public Buildings Administration, Federal Works Agency. Anonymous competition for decorations for War Department Building. Open to all

American artists. Jury: William Zorach, Edgar Miller, Carl Milles, Gilbert S. Underwood, William D. Foster. \$24,000 to be paid for each group; \$15,000 for relief. Models submitted by May 1. Section of Fine Arts, 7th & D Streets, S. W., Washington, D. C.

#### 10TH ANNUAL ALL-AMERICA PACKAGE COMPETITION

*Modern Packaging Magazine*. Open to all designers, package suppliers & others responsible for creating packages or displays. Any package, display or illustration of packaging machinery installation, which has reached the market or entered production during last year is eligible. Jury. Award plaques. Competition closes Jan. 6. The 1940 All-America Package Competition, Chanin Bldg., 122 E. 42nd St., New York City.

#### TEXTILE DESIGN

*Fairchild Publications*. Open to all Designers. For new designs in textiles, including those used for household decoration & apparel. \$150 first prize. Museum of Costume Art to exhibit designs. Competition closes Jan. 10. Mrs. Elizabeth Crawford, Fairchild Library, 3 E. 12th St., New York City.

#### U. S. CIVIL SERVICE EXAMINATION FOR LITHOGRAPHERS AND ENGRAVERS

Positions to be filled are: Senior artistic lithographer, \$2,000 a year; artistic lithographer, \$1,800 a year; assistant artistic lithographer, \$1,620 a year; and junior artistic lithographer, \$1,440 a year. Negative cutter, \$1,800 a year; junior copper plate map engraver, \$1,440 a year. (Salaries subject to 3½% retirement deduction.) Applications will be rated as received at the Commission's Washington office. Applicants will not be given written test but will be rated on their qualifications as shown in applications and on corroborative evidence. For lithographer positions applicants must have experience in lithographic reproduction work, preferably in reproduction of maps and charts. Negative cutter must have experience in such work including lettering, painting out, or inserting new work. Copper plate map engraver must have experience in practice of engraver's art. Further information and forms may be obtained from Secretary, U. S. Civil Service Examiners, at any first or second class post office, or from the U. S. Civil Service Commission, Washington, D. C.

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Write immediately to secure a preferential booking. Full information regarding size, subject matter, and type of work on request.



. . . Beginning  
**January, 1941**

### UNCOMMISSIONED PORTRAITS

Forbes Watson selects a brilliant array of uncommissioned portraits and figure paintings. The show will include works by the following painters, among others: Jon Corbino, Russel Cowles, Gladys Rockmore Davis, Guy Pène du Bois, Peter Hurd, Morris Kantor, John Koch, Julian Levi, Kenneth Hayes Miller, Henry Varnum Poor, Ogden Pleissner, Henry Schnakenberg, John Sloan, Moses Soyer, Franklin Watkins, and Max Weber.

See Forbes Watson's article entitled Uncommissioned Portraits in this issue, page 665.



. . . Beginning  
**April, 1941**

### PORTRAITS OF CHILDREN

Selected with discrimination by the painter, Peppino Mangavite, and including pictures by Louis Bouché, Alexander Brook, John Carroll, Jon Corbino, Gladys Rockmore Davis, Guy Pène du Bois, Jerry Farnsworth, William Glackens, Robert Henri, George Luks, Henry Mattson, Robert Philipp, Henry Varnum Poor, Henry Schnakenberg, Maurice Sterne, Nan Watson, and Esther Williams.



. . . Beginning  
**April, 1941**

For further information write

MRS HELEN CAMPBELL, *Exhibition Secretary*

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